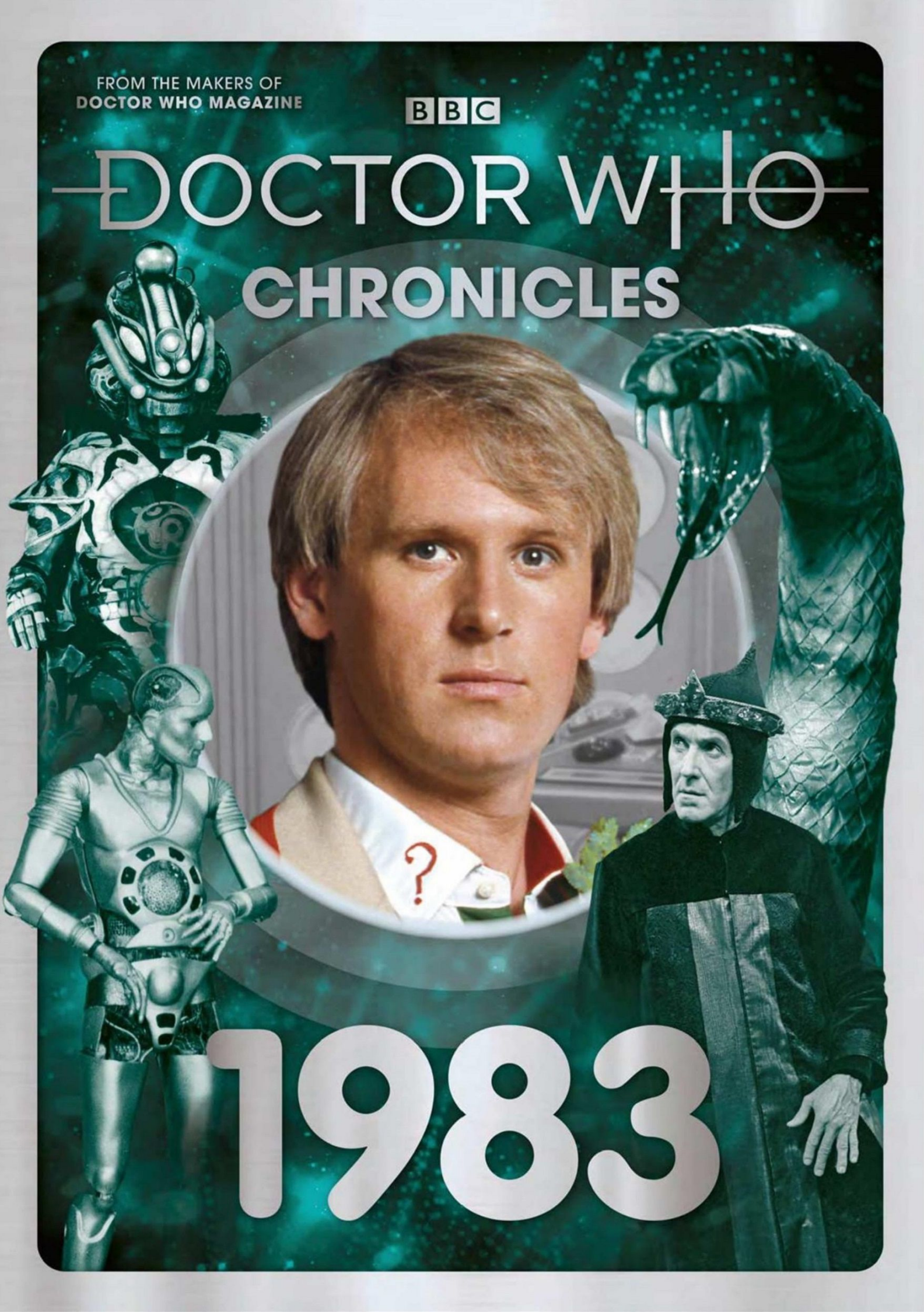
FROM THE MAKERS OF
DOCTOR WHO MAGAZINE
BBC
DOCTOR WHO
CHRONICLES
1983

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DOCTOR WHO
CHRONICLES

By 1983 *Doctor Who* had been on air for longer than many people had owned a television. The production of a feature-length special and the distinction of a *Radio Times* cover – the first the programme had been granted for ten years – created a very real sense that the 20th anniversary was a landmark event.

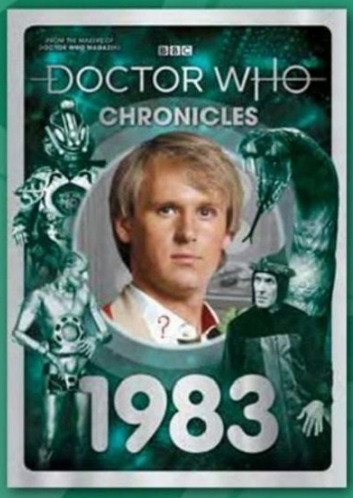
The Five Doctors was a fitting lap of honour, huge conventions were springing up on both sides of the Atlantic and a new leading man was waiting in the wings. Fans were so busy celebrating that it seemed nobody noticed the chill wind of change.

The viewing experience was evolving in ways that wouldn't become clear for some time. Channel 4, launched in December 1982, had no intention of pandering to a mainstream audience. The BBC's *Breakfast Time*, which began in January 1983, was arguably the first television programme you weren't expected to watch from beginning to end. By the summer, plans were underway to bring the satellite revolution to the UK with the launch of Sky Channel. And if none of this appealed, there was now the option of home video. The fragmentation of the UK television audience was gathering pace, and only the fittest would survive in the new world.

It would be decades before *Doctor Who* recaptured the cultural centrality it enjoyed in 1983. But let's not allow hindsight to overshadow our own celebration of a year when it seemed anything was possible.

Marcus

Marcus Hearn, Editor



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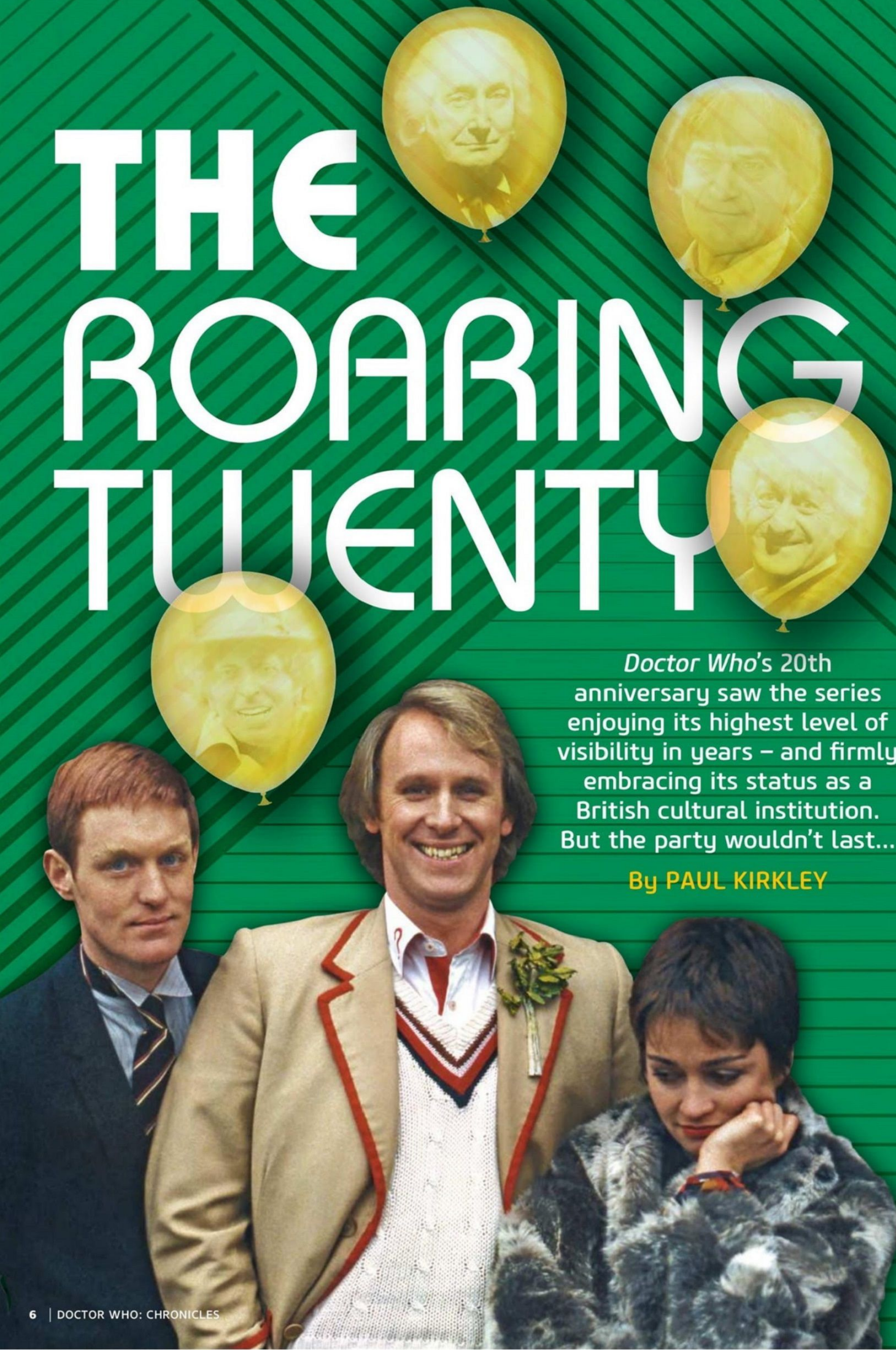
THE ROARING TWENTY



Doctor Who's 20th anniversary saw the series enjoying its highest level of visibility in years – and firmly embracing its status as a British cultural institution. But the party wouldn't last...

By PAUL KIRKLEY

In 1983, *Doctor Who* threw a birthday party and everybody came.

The newspapermen and their photographers came. Biographers, academics and cultural historians came. At Longleat House in Wiltshire, more than 50,000 people came, while a further 7,000 flocked to the Time Lord's 20th anniversary celebrations at Chicago's Hyatt Regency Hotel. Several of the Doctor's former selves also came (though one sent his apologies), popping up everywhere from Gallifrey's Death Zone to the *Breakfast Time* sofa, while the *next* Doctor, in true Time Lord fashion, waved us a quick hello from the future.

Everywhere you looked – from the cover of the *Radio Times* to Peter Haining's coffee-table history *A Celebration*, which took everyone by surprise by shifting more than 100,000 copies – there were signs of the show entering its third decade with a confident stride.

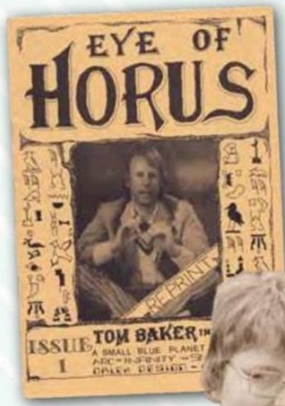
And yet... History tells us that, just 15 months later – a handful of heartbeats to a Time Lord – *Doctor Who* had found its way onto the BBC's kill-list, regarded by corporation execs as less a national treasure and more a bad smell they couldn't get rid of. If 1983 was the year *Doctor Who* threw a party, then by 1985 the party was well and truly over.

In that context, it's tempting to think of 1983 as the last great hurrah of *Doctor Who*'s original incarnation – the crest of a 20-year wave that was about to crash onto stony ground. But the truth is that anniversary year was always something of an outlier. The BBC wasn't in the habit of hanging out the bunting for *Doctor Who*; if anything, it was guilty of taking its Saturday teatime staple for granted. Yes, that *Radio Times* cover for *The Five Doctors* may have been the last of the programme's original run – but it was also the first time the show had made the cover in almost a decade. And let's not forget that, barely three years earlier, Graham Williams' request to remount the abandoned *Shada* had been denied because the BBC wanted to prioritise its 'prestige' shows instead.

The fact that organisers had been expecting around 13,000 visitors to pitch up at Longleat for *The Doctor Who Celebration: 20 Years of a Time Lord* is telling in itself. Four times that number actually showed up, leading Radio 2's Ed Stewart to make a panicked plea for people to stay away as much of the South-West ground to a gridlocked halt. If you're an older *Doctor Who* fan, whether you look back on that weekend as a triumph or a disaster probably depends on whether you reached the front of the endless queues...

NORTH WEST 1 (BBC Local Radio Manchester, Merseyside, Stoke-on-Trent: page 78)
19-25 November 1983 Price 28p
Radio Times
Who's Who?
Doctor Who's twentieth anniversary is celebrated by 'The Five Doctors' who again face their enemy The Master in a special feature-length story on BBC1.
Inside: companions in space . . . a Who Who's Who

IT'S TEMPTING TO THINK OF 1983 AS THE LAST GREAT HURRAH OF *DOCTOR WHO*'S ORIGINAL INCARNATION.



The last great heave of 20th-century *Who* it may have been, but 1983 was also a new beginning, with the show's landmark anniversary opening many people's eyes – the BBC's among them – to the idea of *Doctor Who* as something of a British cultural institution. At 20, it was already the world's longest-running science-fiction TV series, and recent years had seen the emergence of an increasingly dedicated and organised fandom. Membership of the *Doctor Who* Appreciation Society peaked in 1983, supported by a thriving cottage industry of photocopied A5 fanzines.

Crucially, the programme had also started to attract a sizeable following in America – enough of a phenomenon to earn reports back home on *John Craven's Newsround* and the TV review show *Did You See...?* Producer John Nathan-Turner was particularly animated by this development. In 1983 alone, he racked up thousands of air miles shuttling between his office in Shepherd's Bush and conventions in Tampa, Fort Lauderdale and Columbus, along with no fewer than three trips to Chicago – where, in November, all the brightest stars of the *Doctor Who* firmament blew into the Windy City for the 20th anniversary itself.

Throw in the fact that co-production money for *The Five Doctors* had been sourced from ABC Television in Australia, and it's not difficult to see how Nathan-Turner might have been seduced by the idea of building *Doctor Who* as a global brand (as no one called these things back then). And who knows how green these Elysian fields might have proved, had it not been for the personal antipathy of BBC management at the time; as it was, all the fanfare would come to feel a bit like the band striking up on the *Titanic*.→

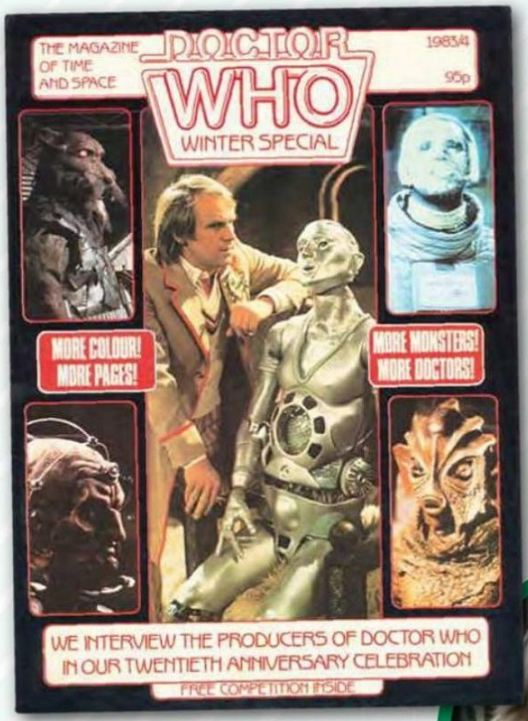
Opposite page: Mark Strickson (as Turlough), Peter Davison (the Doctor) and Janet Fielding (Tegan) – the cast of *Doctor Who* in November 1983.

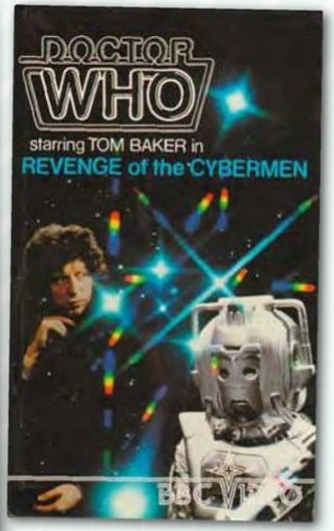
Above: The *Radio Times* for 19-25 November promoted *The Five Doctors* with a cover illustration by Andrew Skilleter.

Left: The first issue of *Eye of Horus*, one of dozens of fanzines published during 1983.

Below: Producer John Nathan-Turner meets a young fan at the Longleat *Doctor Who Celebration* in April.

THE ROARING TWENTY





Right: The 1983 *Doctor Who Winter Special*, from the publishers of *Doctor Who Monthly*.

Far right: *Revenge of the Cybermen* (1975) became the first *Doctor Who* home video in October 1983.

Right inset: Omega (Peter Davison) in Amsterdam in *Arc of Infinity*.

Below left: Peter Davison as the Doctor.

Below right: The notorious Ergon in *Arc of Infinity*.

→ If no one was yet talking about *Doctor Who* as a brand, it was definitely around this time that people started liberally using the word 'cult' in association with the programme. As the first generation of *Doctor Who* viewers came of age – those scabby-kneed children of the 1960s having graduated from the playground to the student common room – people suddenly began taking the programme much more *seriously*.

On the South Bank in London, the National Film Theatre, no less, curated a series of sold-out 20th anniversary screenings of old episodes under the very grown-up title *Doctor Who: The Developing Art*. Not bad for the little teatime adventure serial originally created to fill the gap between *Grandstand* and *Juke Box Jury*.

The early incarnations of **Doctor Who Magazine** also reflected the trend. In 1979, *Doctor Who Weekly* had been launched, offering comic-strip thrills and rub-down transfers for the princely sum of 12 pence. By 1983, the now *Doctor Who Monthly* felt confident enough to mark the 20th anniversary with a Winter Special dedicated to interviews with the show's nine producers.

This was also the year *Doctor Who* made its debut on home video, BBC Enterprises having clearly decided there was a market for selling old stories at the less than pocket money-friendly price of £39.99 (around £140 in today's money).

But arguably nothing signalled the programme's newfound 'serious' cultural capital more than *Doctor Who: The Unfolding Text*, the first of many academic studies of *Doctor Who*, written for those who like to 'read' their television rather than just watch it. With its earnest discussions of Barthesian semiotics and Bertolt Brecht's Theories of Estrangement, John Tulloch and Manuel Alvarado's weighty brick of a book was published in December 1983, but, as Christmas stocking fillers go, it was certainly no *Doctor Who Monster Book*.

With hindsight, perhaps there were already signs that the show's increasingly active fanbase wasn't necessarily going to translate into a popular resurgence to rival 1960s Dalekmania. For all the hype, the anniversary shindig failed to crack the week's TV top 50, with *The Five Doctors* attracting a solid but unspectacular audience of 7.7 million. (For comparison, that's almost a million fewer than had tuned in for the 'failed' pilot episode of *K9 and Company* a couple of years earlier.) In fact, *Doctor Who*'s average 1983 rating of 7.06m was actually slightly less than for Colin Baker's first series two years later – and yet one is seen as being the show at the height of its early 80s pomp and the other as a suitable candidate for termination. Go figure, as the Doctor's new American fans might have said.

But if 1983's reputation as 20th-century *Doctor Who*'s last great Belle Époque is sometimes overplayed, then the opposite is probably true of the stories that were actually shown that year. Widely regarded as the weakest of Peter Davison's three series – and the one that, famously, convinced him to get out relatively early – there's an argument to be made that, far from being the runt of the litter, Season 20 is actually Davison's strongest.

OK, so it gets off to the worst possible start with *Arc of Infinity*, a hot mess of a serial in which our heroes are menaced by a giant space chicken and Davison suffers the indignity of chasing himself around the streets of Amsterdam covered in Rice Krispies. And it splutters out

at the end with *The King's Demons*, a slight bit of historical fluff, unexpectedly promoted to the season finale slot, in which even the Doctor dismisses the Master's plan as "small-time villainy".

But the four stories in between – *Snakedance, Mawdryn Undead, Terminus* and *Enlightenment* – make for an unusually consistent run of episodes by *Doctor Who*'s often erratic quality-control standards.

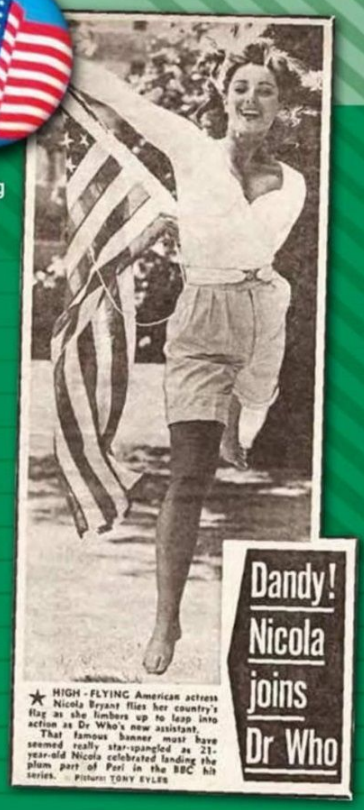
The 'Black Guardian trilogy' even has a pleasing thematic coherence. *Mawdryn Undead* offers a sci-fi spin on the *Flying Dutchman* myth, in which a ghost ship is doomed to sail the oceans forever, while *Enlightenment* – an enchanting lyrical fantasy, full of striking imagery and quotable lines ("A lord of time – are there lords in such a small domain?") – has a race of elemental beings literally sailing an Edwardian clipper through space as a way of passing eternity.

Leaning heavily on Norse mythology via Wagnerian opera, *Terminus* offers a more final meditation on mortality (the clue's in the title), as evidenced in everything from the shuffling hordes of diseased Lazars to the striking memento mori design of the Vanir – slave guards clad in radiation armour that appears to have been fashioned from the clanking bones of the dead. Yes, it's a grim old watch at times, especially for anyone who tunes in hoping for *Earthshock*-style whizzes and bangs. But like writer Steve Gallagher's previous effort, *Warriors' Gate*, it's a story that rewards patient viewers with a rich blend of chewy ideas and memorable dialogue. Not to mention one of *Doctor Who*'s all-time great guest turns from Peter Benson, switching between lugubrious cynicism and irradiated derangement as Bor.

STARS AND GRIPES

In 1983, the United States played host to no fewer than 18 *Doctor Who* conventions, culminating in a mass gathering at Chicago's Hyatt Regency over the 20th anniversary weekend itself. With all the surviving Doctors and a TARDIS full of companions on the other side of the Atlantic, the British *Doctor Who* Appreciation Society were forced to scrap plans for their own anniversary jamboree – and to add insult to injury, American viewers actually got to see *The Five Doctors* two days before it was shown in Britain.

Peter Davison was among those to wonder aloud at the time if *Doctor Who* wasn't in danger of "losing its Britishness" – an assertion given added weight in the summer of 1983 when Nicola Bryant was announced as the Doctor's first American companion. To reinforce the point, Bryant's press call saw her literally wrapped in the Stars and Stripes – though Nathan-Turner kept schtum about the fact his new signing was actually from Guildford.


Dandy! Nicola joins Dr Who
★ HIGH-FLYING American actress Nicola Bryant flies her country's flag as she limbers up to leap into action as Dr Who's new assistant. That famous banner must have seemed really star-spangled as 21-year-old Nicola celebrated landing the plum part of Peri in the BBC hit series. — Picture: TONY EYLES

In *Snakedance*, meanwhile, writer Christopher Bailey builds on the mythology of the previous year's *Kinda* with a grab-bag of Zen philosophy, Hinduism, Native American rituals, colonial hypocrisy, Evelyn Waugh and TS Eliot that – if you can overlook the slightly wishy-washy New Age pseudo-science – proves even more rewarding than its predecessor.

It's possible the season simply fell victim to too much pre-match hype. When someone (probably fan-turned-unofficial continuity adviser Ian Levine) noticed that, more by accident than design, there was at least one element from the past in each story, John Nathan-Turner decided to spin the observation into a sales pitch. The reality of this turned out to be the Mara returning from those heady days of, er, 12 months →

IT'S POSSIBLE THE SEASON FELL VICTIM TO TOO MUCH PRE-MATCH HYPE.

Above left: Janet Fielding, Nicholas Courtney (the Brigadier) and Peter Davison on the spaceship set of *Mawdryn Undead*.

Above right: The 6 July edition of *The Sun* reports that Nicola Bryant will play the Doctor's new companion.

Left inset: A spacebound sailing ship in *Enlightenment*.

Below: Dojjen (Preston Lockwood) instructs the Doctor on how to defeat the Mara, while Chela (Johnathon Morris) and Nyssa (Sarah Sutton) look on, in *Snakedance*.

THE ROARING TWENTY

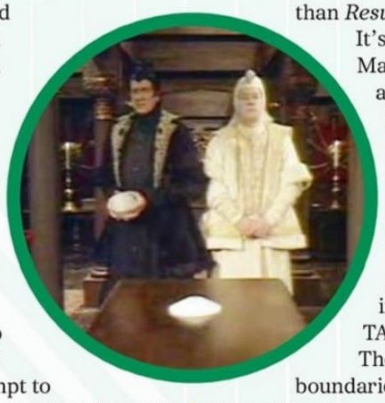
Above left: The cinema box-office hits of the year included *Return of the Jedi*, *Octopussy* and *E.T.*

Above right: Bor (Peter Benson) begins to succumb to radiation poisoning in *Terminus*.

Right inset: The Black Guardian (Valentine Dyall) and the White Guardian (Cyril Luckham) in *Enlightenment*.

→ earlier, together with the Master (pretty much a series regular at this point anyway), Omega, and three helpings of the Black Guardian – so you can understand why some fans might have felt a bit miffed by the showman-producer's bait-and-switch tactics. Even the return of Nicholas Courtney's Brigadier, hugely welcome though it was, lost some of its shine with the revelation that it was originally supposed to have been William Russell as Ian Chesterton, a character from the show's original 1963 line-up.

It probably didn't help that, for kids and sci-fi blockbuster fans who weren't much into poetic ruminations on life and death, 1983 was a year that brought the rich bounty of a new *Star Wars* film, a new *Superman* film and *two* new Bond films – plus *E.T.*, which had opened a few weeks before Christmas 1982. Compared to all that, maybe four episodes set in a dilapidated plague hospital, however well written and directed, might have felt a bit flat.



Doctor Who's bang-per-buck ratio also took a serious hit when season finale *The Return* – Eric Saward's pyrotechnic attempt to 'do an *Earthshock*' for the Daleks – fell victim to industrial action, meaning that the *real* blockbusting monster comebacks of the Davison era ended up falling either side

FOUR EPISODES SET IN A DILAPIDATED PLAGUE HOSPITAL MIGHT HAVE FELT A BIT FLAT.

of the anniversary year. That said, *The Five Doctors* was hardly light on Proustian madeleines, and *Enlightenment* – the story that was saved at *The Return*'s expense – is better than *Resurrection of the Daleks* anyway.

It's a season in which (moustache-twirling Master and Black Guardian aside), the antagonists' motivations tend to be more tragic than villainous, and one that broke new ground by doing something genuinely interesting with incoming companion Turlough – a viper in the nest who's engaged on a secret mission to kill the Doctor. The less said about Kamelion, a doomed attempt to introduce an actual working robot to the TARDIS, the better.

The programme was also pushing boundaries off screen – if not exactly smashing through the glass ceiling, then at least chipping a small hole in it – by hiring the 20-year-old show's first female writer, Barbara Clegg. A dozen of the season's

MEANWHILE, ON PLANET EARTH IN 1983...

JANUARY
Breakfast television comes to Britain with the launch of the BBC's *Breakfast Time*. Seatbelt use becomes mandatory for UK drivers and front-seat passengers.

FEBRUARY
Unemployment in the UK reaches 3,224,715 – the highest since the Great Depression. In America, the final episode of *M*A*S*H* is watched by a record 125 million people.

MARCH
Compact discs go on sale in the UK. US President Ronald Reagan announces his 'Star Wars' Strategic Defense Initiative.

APRIL
Gunmen escape with £7 million from a Security Express van in London, the biggest cash haul in British history. The one-pound coin is introduced in England and Wales.

MAY
Germany's *Stern* magazine publishes the 'Hitler Diaries' – later revealed to be forgeries. Two research groups report on a new novel retrovirus they suspect of infecting people with HIV/AIDS.

JUNE
Margaret Thatcher's Conservatives win a second term in office in the UK General Election.

JULY
A Sikorsky S-61 helicopter crashes on the Isles of Scilly, killing 20 people.

AUGUST
The new A-prefix registration plate sparks an upsurge in UK car sales.

SEPTEMBER
Thirty-eight armed IRA convicts escape from the Maze Prison in County Antrim. Global nuclear war is narrowly averted when Soviet military officer Stanislav Petrov correctly identifies a US missile attack warning as a false alarm.

OCTOBER
Neil Kinnock is elected leader of Britain's Labour Party. US troops invade Grenada following a military coup.

NOVEMBER
Gold bars worth £26 million are stolen from the Brink's-Mat vault at Heathrow Airport. Serial killer Dennis Nilsen is sentenced to life imprisonment.

DECEMBER
Michael Jackson's *Thriller* video gets its first airing on MTV. Six people are killed in an IRA bomb attack on Harrods department store in London.

22 episodes were also directed by women, with Fiona Cumming (*Snakedance*, *Enlightenment*) and Mary Ridge (*Terminus*) both delivering the goods in the most trying of circumstances. (Sadly, the disruption to *Terminus* caused by the electrician union's strike ensured it would be Ridge's only contribution to the programme.)

Drawing inspiration from Robert Browning's poem *Childe Roland to the Dark Tower Came*, *The Five Doctors* is testament to writer Terrance Dicks' assured craftsmanship, as he just about manages to wrangle all the shopping-list requirements of the script into something approaching a coherent narrative, with plenty of 'moments of charm' for the returning Doctors to share. As a result, few viewers were left feeling short-changed – though Tom Baker's unwillingness to return undoubtedly put a bit of a damper on the celebrations.

Colin Baker, meanwhile, *was* scheduled to reprise the part of Maxil, the Gallifreyan guard commander from *Arc of Infinity*, but was unavailable. Would a second appearance have banjaxed his casting as the next Doctor? It's an interesting road not taken. In our reality, though, Baker was unveiled as the new man in the TARDIS on 19 August 1983 – the Sixth Doctor stealing a march on *The Five Doctors* in suitably Möbius strip fashion.

There was only a vacancy, of course, because Peter Davison had called time on his own Time Lord, partly out of frustration with the way his sophomore year had gone. "If the third season had been the second season, I might well have done a fourth season," he later reflected.

Davison was also at odds with John Nathan-Turner over the general direction of the series, stating: "He had this vision of *Doctor Who* as a wonderfully camp show; I would have made it an altogether darker experience." Which, in retrospect, seems like a slightly odd reaction to a largely downbeat season with a positively morbid death obsession. Did he *really* think *Terminus* wasn't dark enough? Or is it possible the frequently miserable process of actually *making* the season – beset as it was by industrial strife – had coloured his view of it?

Which is not to say Davison was unhappy, exactly: on the contrary, he seemed in high spirits during his many TV promo spots that year. Among the most exuberant was an appearance on BBC1's *Saturday Superstore* in March, in which he joshed with co-stars Janet Fielding and Mark Strickson while riffling through a huge pile of recent merchandise, including a TARDIS play tent, rolls of wallpaper ("Get your parents to paper the living room with *Doctor Who* wallpaper...") and a Dalek Easter egg.

Contrast this with Colin Baker's muted appearance on the same show three years later – when, trooper that he is, he stoically fulfilled promotional duties for *The Trial of a Time Lord* despite having already been dropped from the show he loved – and it's yet more evidence for 1983 being a watershed year for *Doctor Who*. Certainly, for the programme's emerging fanbase, it was a golden time: the last age of innocence before the bitterness and rancour that would define the latter half of the decade.

Is it any wonder, then, that so many of us look back on that landmark anniversary year with such yearning nostalgia? *Doctor Who*'s new dawn may have proved to be a false one, but bliss was it to be alive in 1983 – the year that *Doctor Who* threw a party and everybody came.

Above: Jon Pertwee, Patrick Troughton and Richard Hurndall as three of *The Five Doctors*.

Left inset: The Dark Tower on Gallifrey in *The Five Doctors*.

Below left: John Nathan-Turner with Nicola Bryant and Colin Baker, the future stars of *Doctor Who*, at a photocall announcing Baker's casting on 19 August.

Below right: Tegan and the Doctor are left exhausted after defeating the Mara, in *Snakedance*.

THE DIARY OF DOCTOR WHO

A month-by-month account of a landmark year, where the series basked in former glories but also forged ahead.

By ALISTAIR McGOWN

JANUARY

The first sign that the 20th anniversary would be a feast for fans came when *The Sun* revealed, on 30 December 1982, that a special episode would mark the event in November 1983.

For the time being, however, the new season hit TV screens on 3 January with *Arc of Infinity*. *Doctor Who* went out this year on Tuesdays and Wednesdays around 6.45 or 6.55, although *Arc*'s first episode was broadcast on Bank Holiday Monday.

Gordon Roxburgh, the new editor of the *Doctor Who* Appreciation Society's monthly newsletter *Celestial Toyroom*, assessed *Arc* in February's issue: "A brilliant start to the 20th Season... The location work in Amsterdam added the final polish to an excellent production. I hope the rest of the season is as good, if not better!" *Doctor Who Monthly*'s new contributing editor, Richard Landen, reckoned that the Ergon monster was "something of a let-down", but pointed out that "Continuity with *The Three Doctors* [1972-73]... was flawless and in episode four Omega's plight came across exceedingly well."

Readers of the DWAS fanzine *TARDIS* had their say in Vol 8 No 1, published in March. Trevor Phillippo said: "Brilliant stuff! What all good *Doctor Who* stories are made of." Richard Patey called it "an example of *Doctor Who* at its best", but David Atkins felt it was "a rather disappointing tale which failed to add anything to the legend of Omega."

Directly following *Arc of Infinity*'s third episode, a BBC1 continuity announcement promoted a major event taking place at Longleat House over the Easter weekend. With promises of star guests, auctions, and make-up and visual effects demonstrations, fans started making their plans to attend...

The second story, *Snakedance*, arrived on the 18th. According to *Doctor Who Monthly*: "With the possible exception of *The Leisure Hive* [1980]... *Snakedance* has to be the best all-round John Nathan-Turner production to date." *TARDIS* reader Graeme Bassett thought it "a vast improvement on its predecessor (*Kinda*). Script, direction and design were far more subtle and the result was a lively, vivid adventure." Fellow correspondent Richard Patey felt it was "an impeccable visual production and [it] held some of the best moments of suspense in the show's history."

A *Snakedance* photo graced the cover of *Doctor Who Monthly* issue 73, published on 13 January. Dave Gibbons' departure from the magazine meant that *The Stockbridge Horror* featured artwork by Mick Austin and Paul Neary instead. Those mourning Gibbons could enjoy a free sticker, featuring his Peter Davison portrait.

Also in newsagents, Davison was the cover star of the telly-centric weekly *TV Tops* (issue 68, dated 22 January), while in bookshops Target reprinted the novelisations of *Pyramids of Mars* and *Planet of Evil* with new covers by artist Andrew Skilleter.

Celestial Toyroom readers, meanwhile, were dismayed to discover that this season's planned finale had been lost to a strike by the Electrician's Union EEPTU, limiting the run to 22 episodes.

FEBRUARY

Actor Mark Strickson had been announced as the series' new companion, replacing Nyssa, back in September 1982. His character Turlough was introduced in a *Radio Times* feature ahead of the 1 February debut of *Mawdryn Undead*. The big news, however, was Nicholas Courtney's return as Brigadier Lethbridge-Stewart after an eight-year absence, the actor telling the magazine's Vicky Payne: "The Brigadier sees everything clearly and straightforwardly – his military mind is a good foil to the Doctor's scientific one."

Doctor Who Monthly believed *Mawdryn* "will surely go down as one of the true *Doctor Who* classics... a joy to watch from beginning to end." *TARDIS* reviews editor Ian K McLachlan felt that "The magic of *Doctor Who* for me was embodied in *Mawdryn Undead*." As for *TARDIS* readers, Peter Owen said it was "the most enjoyable, exciting and entertaining story since at least the 14th season [1976/77]", while Richard Patey felt it "was a good story which didn't translate to TV that well."

The more downbeat *Terminus* followed from 15 February. "While not to everyone's taste, it is nonetheless an excellent production in the best *Doctor Who* tradition," claimed *Doctor Who Monthly*. June's issue of *TARDIS* (Vol 8 No 2) brought some muted reactions. "I was pretty disappointed by this story which had promised so much," said Saul Nasse. John Bok dismissed the latest monster as "that ruddy awful Garm" and Andrew Calderbank felt that "The first two episodes were so slow that they almost went backwards." →

Opposite page: Peter Davison as the Doctor.

Above from left: Volume 8 Issue 2 of *TARDIS*, the flagship fanzine of the *Doctor Who* Appreciation Society; a sticker of the Doctor, with artwork by Dave Gibbons, that came with *Doctor Who Monthly* issue 73; issue 68 of the weekly magazine *TV Tops*.

Below left: The January edition of *Celestial Toyroom*, the DWAS newsletter.

Below right: *Radio Times* previews *Mawdryn Undead*.

Above left: Patrick Troughton and Peter Davison are interviewed by BBC1's *Nationwide* on 17 March.

Above centre: Mark Strickson, Peter Davison and host Mike Read at the *Saturday Superstore* on 26 March.

Above right: Patrick Troughton, Richard Hurndall, Peter Davison, a waxwork of Tom Baker, Jon Pertwee and K9 at the photocall for *The Five Doctors* on 17 March.

Right inset: *Computer & Video Games* cover-dated March 1983 featured code for a *Dr Who Adventure*.

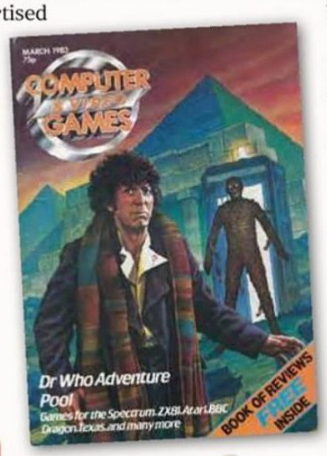
Below: A photocall at the BBC's Acton facility on 24 March, with Louise Jameson, Carole Ann Ford, Caroline John, Peter Davison, Sarah Sutton, Elisabeth Sladen and Janet Fielding.

→Even less pleased were the leprosy charities Lepra and Leprosy Mission, the latter complaining in *Radio Times* that *Terminus*, with its so-called Lazar's Disease, "was guilty of perpetuating the ignorance and fear which still make life difficult for the world's 15 million leprosy sufferers."

In book shops, Target reprinted *The Abominable Snowmen* with a new Andrew Skilleter cover, following it in March with the story's sequel *The Web of Fear*. Sparrow Books cashed in with the paperback anthology *Peter Davison's Book of Alien Planets*, the cover slapping an inset shot of the actor over some old artwork by sci-fi artist Chris Foss. Despite Davison's possessory credit, the book was actually compiled by seasoned editor Richard Evans.

For music lovers, the *Doctor Who* theme and that of the 1981 spin-off *K9 and Company*, plus score selections from *The Leisure Hive*, appeared on a new BBC compilation LP called *Space Invaded*. This release was soon eclipsed, however, by a whole album of *Who* cues called *Doctor Who: The Music*, which was advertised on BBC1 after *Mawdryn Undead*'s third episode on 8 February. Fans could groove to such tracks as the atonal *The Sea Devils* (1972) and the jaunty *Kassia's Wedding Music* from *The Keeper of Traken* (1981).

As well as traditional forms of entertainment, computer games were now in vogue, and the March issue of *Computer & Video Games* magazine, out this month, had Tom Baker's Fourth Doctor on the cover and computer code for a *Doctor Who* adventure inside.



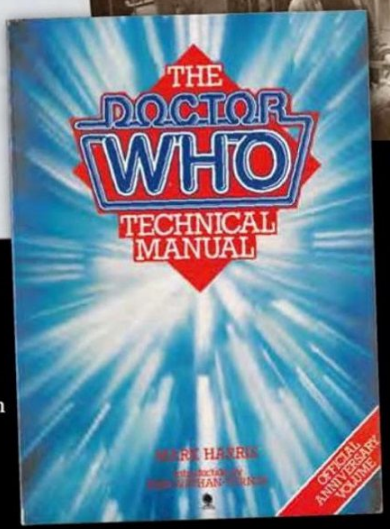
MARCH

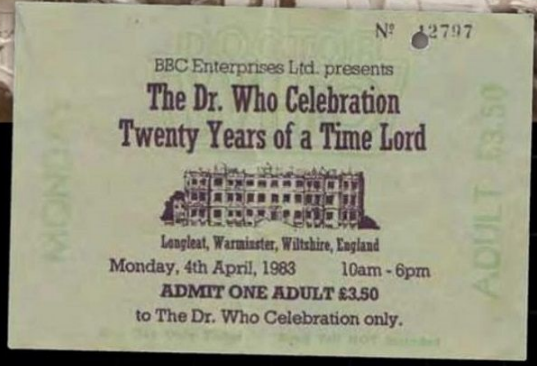
The truncated season's penultimate offering, *Enlightenment*, drew media attention to guest star Leee John, lead singer of pop group Imagination. Leee told the press he'd always wanted to be the first black Doctor, saying "It's my greatest ambition."

TARDIS reader JJ Wall called *Enlightenment* "one of the most original [concepts] for many years", while Carole Noble felt it was "the one story in the 20th season that I could watch time and time again." Less impressed, Martin Day pronounced it "So bad it almost made *The Horns of Nimon* [1979-80] seem worthy of an Oscar and was, to put it bluntly, the worst *Doctor Who* story ever!"

Although a Dalek denouement had been planned, the season limped out with the two-parter *The King's Demons* on 16 March. In *TARDIS*, John Nicholas considered the plot "too rushed and hurried", though Saul Nasse called it "an extremely enjoyable 50 minutes" and Andrew Calderbank exclaimed: "I loved this story – it had such a lot of action in it."

Even before the season's premature conclusion, the publicity drive for November's anniversary special had begun. Despite the *Sunday People*'s revelation on 6 February that Tom Baker had pulled out, other Doctors were firmly on board. Indeed, on 1 March Patrick Troughton and Peter Davison talked to Frank Bough and Selina Scott on BBC1's new *Breakfast Time* morning show. K9 also turned up, his side panel inconveniently falling off, while a Dalek threatened to exterminate resident astrologer Russell Grant.




№ 12797
BBC Enterprises Ltd. presents
The Dr. Who Celebration
Twenty Years of a Time Lord
Longleat, Warminster, Wiltshire, England
Monday, 4th April, 1983 10am - 6pm
ADMIT ONE ADULT £3.50
to The Dr. Who Celebration only.

The morning after *The King's Demons* concluded (17 March) saw the main press call for *The Five Doctors*, with Tom Baker's Madame Tussaud's waxwork filling in for the absent actor. Later that day, Troughton, Davison and Jon Pertwee chatted with host Sue Lawley on BBC1's evening magazine *Nationwide*, while Richard Kershaw interviewed the show's first producer, Verity Lambert. On the 24th a low-key photo opportunity at a car park in Acton teamed Davison with companions past (Carole Ann Ford, Caroline John, Elisabeth Sladen, Louise Jameson) and present (Sarah Sutton, Janet Fielding).

Davison, Fielding and Strickson then showed up on *Saturday Superstore* on 26 March to drum up business for the Longleat event, with Strickson uttering the fateful words: "Just turn up on the day..."

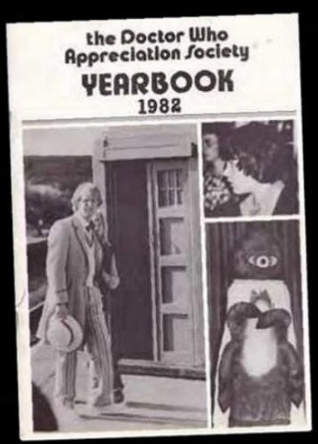
There was another anniversary this year, with the BBC Radiophonic Workshop celebrating 25 years on 30 March. Amid the festivities, Sarah Sutton joined a Dalek and K9 outside the Workshop's Maida Vale studios for a photocall.

While American fans enjoyed an amateurish but enthusiastic documentary called *Once Upon a Time Lord*, aired on PBS stations on 6 March, British ones were content to pick up *Doctor Who Monthly* issue 75, published on the 10th and featuring the start of the prosaic *TARDIS Log* feature, listing every TARDIS take-off and landing. Also in booksellers that day was Magnet's non-fiction paperback, the *Doctor Who Quiz Book of Magic*.

APRIL

On the Easter weekend of 3-4 April, sweet-toothed fans enjoyed Suchard's 'Invasion of the Daleks' chocolate egg. More notably, the weekend saw 1983's key anniversary event, *The Doctor Who Celebration – Twenty Years of a Time Lord*, held in the grounds of Longleat House in Wiltshire.

There were panel discussions and autograph sessions, together with archive screenings, props and costume auctions, sneaky peeks at sets from *The Five Doctors*... and queues. Lots of queues. With 15,000 weekend tickets sold in advance, first-day attendance figures alone hit a staggering 34,000, with the overcrowding provoking complaints in fanzines and the popular press alike.



Those unable to attend listened to Radio 2's *The Ed Stewart Show*, which came live from the event on the Monday morning, with 'Stewpot' interviewing Peter Davison, Jon Pertwee, Janet Fielding, John Nathan-Turner and gathered fans.

Longleat's permanent exhibition opened for its 1983 season this weekend, with new additions in the shape of the Mara, the Garm and Mawdryn's acolytes, while at the sister attraction in Blackpool there were debut appearances from Mawdryn, the Black Guardian, the Vanir and Terminus pilot, Omega and the Ergon.

Much in evidence at Longleat were new postcards, including the 1977 *Mawdryn Undead* Brig, a doe-eyed Turlough, a crop-haired Tegan and a scantily clad Nyssa, plus *Five Doctors* postcards that included Richard Hurndall as the First Doctor. Elisabeth Sladen and Carole Ann Ford so disliked their cards that they threw them into a nearby fountain.

Released in time for Longleat's merchandise tent were Target's novelisation of *Time-Flight*, Andrew Skilleter prints of Omega and the Cybermen, and *The Doctor Who Technical Manual*, written by Mark Harris and published in hardback by Severn House on 31 March. The DWAS also unveiled their new *Yearbook 1982*. Post-Longleat, membership of the society went up from 1175 to 1500.

The new *Doctor Who Monthly* (issue 76) was notable for an April Fool hoax suggesting that film clips from an unfinished Hartnell story, *The Hidden Planet*, were to be woven into a new four-part Davison adventure called *The Phoenix Rises*.

3D View-Master reels of *Castrovalva*, Davison's 1982 debut, were also in the shops. With summer on the way, Image Screencraft issued a Fifth Doctor T-shirt that would be heavily advertised on *Doctor Who Monthly*'s back pages.

On 5 April, fans returning from Longleat enjoyed a BBC2 screening of the 1966 feature film *Daleks' Invasion Earth 2150 A.D.* With 4.4 million viewers, it was the channel's fourth most-watched show that week. Stateside, the first US airing of Davison episodes – from 24 April on WTTW Chicago – was greeted with excitement. →

Top left: An unusual souvenir from the Longleat *Doctor Who Celebration*.

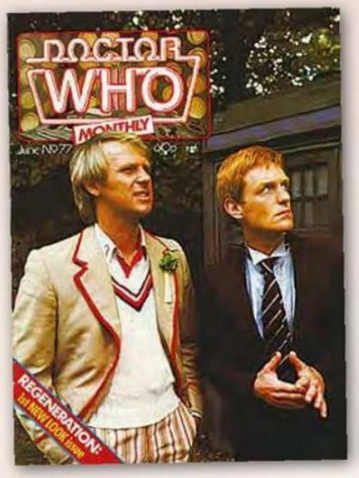
Top right: Just part of the huge queue of people waiting to enter the Longleat event.

Above left: *The Doctor Who Technical Manual*, published by Severn House.

Above right: A ticket for the *Doctor Who Celebration*.

Below left: *The Doctor Who Appreciation Society Yearbook 1982* provided a retrospective of the previous year's events.

Below right: BBC postcards of Richard Hurndall as the First Doctor and Janet Fielding as Tegan.



Right: *Doctor Who Monthly* issue 77; the June edition of *Celestial Toyroom*; BBC News, presented by Michael Buerk, speculates on who will play the next Doctor on 28 July; JNT and Peter Davison are interviewed by *South East at 6* on 29 July.

Below left: The *Doctor Who: Dalek Omnibus*, published in hardback by WH Allen.

Below right: Nicola Bryant is introduced as the Doctor's new companion at a photocall on 5 July.

MAY

Hitting the shops on 5 May was Target's novelisation of the 1980 adventure *Meglos*. Exactly a week later the 'New Look' for the latest *Doctor Who Monthly* (issue 77) essentially amounted to a redesign featuring the random use of red spot colour in headings; beyond this, the magazine remained a strictly black-and-white affair. On the letters page, Nicholas Pegg of Nottinghamshire railed against the idea that there could be a female Doctor. "There are very few things that could completely turn me off the series, but a female Doctor is one of them," he wrote. "It's just unthinkable."

Celestial Toyroom contained some *Five Doctors* gossip, suggesting that Frazer Hines would return as Jamie but that Deborah Watling (Victoria) had pulled out. An off-hand Longleat remark from Carole Ann Ford fuelled rumours of a summer archive repeat season, while John Nathan-Turner stressed that 1984's season opener, *Warriors of the Deep*, would *not* feature Ice Warriors.

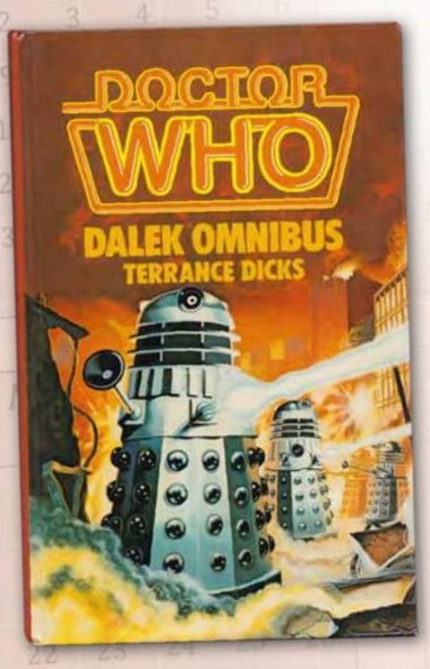
Fans in the Reading area could see Peter Davison at the Highdown School Show on Saturday the 7th, accompanied by his wife Sandra Dickinson and Christopher Blake, an actor from the sitcom *That's My Boy*.

JUNE

With little activity this month, fans grabbed the latest *Doctor Who Monthly* (number 78), published on the 9th. Inexplicably, this issue's Archive feature on *The Underwater Menace* added pouting lips and red googly eyes to a photo of an Atlantean Fish Person. Elsewhere, a new strip, *4-Dimensional Vistas*, introduced a new companion – Gus, an American GI from a parallel Earth – in a story that would in due course reveal the Ice Warriors and the Meddling Monk as its villains.

Publisher Marvel also issued *Doctor Who: A Summer Special*. Despite an exciting Steve Dillon-esque cover by Dillon's flatmate Steve O'Leary, showing the Fifth Doctor meeting Abslom Daak, this largely comprised reprints of Daak strips and 1981's *Junk-Yard Demon*.

New titles continued to appear in bookshops. On the 16th, Target's novelisation of *Castrovalva* appeared alongside the hardback compendium *Doctor Who: Dalek Omnibus*, a reprint collection of *The Dalek Invasion of Earth*, *Planet of the Daleks* and *Day of the Daleks*, boasting a new Andrew Skilleter cover.



Celestial Toyroom brought news that Janet Fielding would leave the series next season and revealed that the sole missing Jon Pertwee episode, the opener of *Invasion of the Dinosaurs* (1974), had been returned to the BBC.

JULY

The summer saw considerable press coverage for two big *Doctor Who* stories. Nicola Bryant was announced as the Doctor's new companion, an American called Peri, in a 5 July photocall. The recent drama-school graduate was pictured waving a Stars and Stripes flag. She talked to *Breakfast Time* host Nick Ross the following morning.

On 17 July Peter Davison guested at the Fakenham & District Lions Country Day, happily signing autographs and judging a *Doctor Who*-themed fancy dress contest at Fakenham Racecourse, but giving no hint of the bombshell that was about to drop. That came on 28 July, when Davison announced he was leaving the series, telling BBC News reporter Kate Adie: "It's not one of the most satisfying parts that I've had but you just have so much fun making it that the temptation is to go on and on and on."

Davison and Nathan-Turner appeared on the local BBC news show *South East at 6* the next day, with JNT hinting at Davison's replacement: "I think I'm looking for someone who's older than Peter, perhaps a little more eccentric and even a little bad-tempered." Asked about the possibility of a female Doctor, he teased: "It is feasible that the Doctor could regenerate into a woman but it's not something I'm considering too seriously." He refused, however, to rule it out completely.

Target's paperback of 1982's *Four to Doomsday* was published on the 21st, a week after *Doctor Who Monthly* issue 79 reached the newsstands. The results of a readers' season poll revealed that *Snakedance* had narrowly pipped *Mawdryn Undead* for first place, while *The King's Demons* earned the wooden spoon. Conversely, the DWAS season poll was won by *Mawdryn Undead*, with *Enlightenment* as runner-up and *Terminus* finishing last.

AUGUST

Though the rumoured archive repeat season came to nothing, summer re-runs from the previous year, stretched across weeknights from Monday 15 August, comprised *The Visitation*, *Kinda* (an eleventh hour, out-of-sequence addition) and *Black Orchid*.

Publishing highlights this month included *Doctor Who Monthly* issue 80, available from the 11th, which previewed *The Five Doctors*, interviewed Andrew Skilleter and offered a full-page poster of Beryl Reid as Briggs in *Earthshock* (1982). The day before, Magnet put out the *Doctor Who Quiz Book of Science*, while Target published Ian Marter's novelisation of *Earthshock* on the 18th.

Celestial Toyroom revealed that BBC staff member Andrew Sewell was scripting a four-part audio remake of the 1975 classic *Genesis of the Daleks*, hoping for a BBC radio slot. Due to be performed by the BBC Amateur Dramatics Group in October as two 50-minute episodes, the drama went unbroadcast.

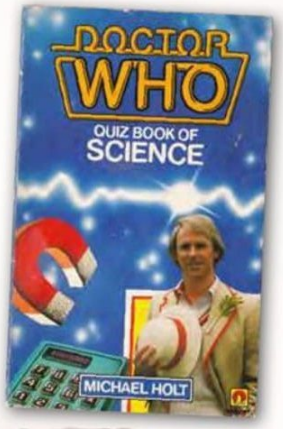
Interviewed by BBC Radio Sheffield on 3 August, Blackpool exhibition manager Ray Dale mentioned that Brian Blessed had recently visited the attraction, telling Ray he'd been offered the lead role and had come along for research purposes, fuelling widespread rumours that Blessed would be the Sixth Doctor.

The month's big news came on the 19th, however. Colin Baker – seen just seven months earlier as Commander Maxil in *Arc of Infinity* – was announced as the Sixth Doctor, telling BBC News reporter Frances Coverdale that "You never actually think you're going to be the one who's ever going to be Doctor Who. And suddenly to find myself doing it is wonderful." On the 22nd, Baker discussed the role further on *Breakfast Time*.

SEPTEMBER

On the 10th, *Doctor Who* returned fleetingly to BBC1 Saturday teatime, with a Peter Davison guest appearance on *The Noel Edmonds Late, Late Breakfast Show* forming part of the outtakes segment 'The Golden Egg Awards'. Davison collected his award for footage of a horse and cart demolishing a church lych-gate on location for *The Awakening*, a story not due to be aired for another four months.

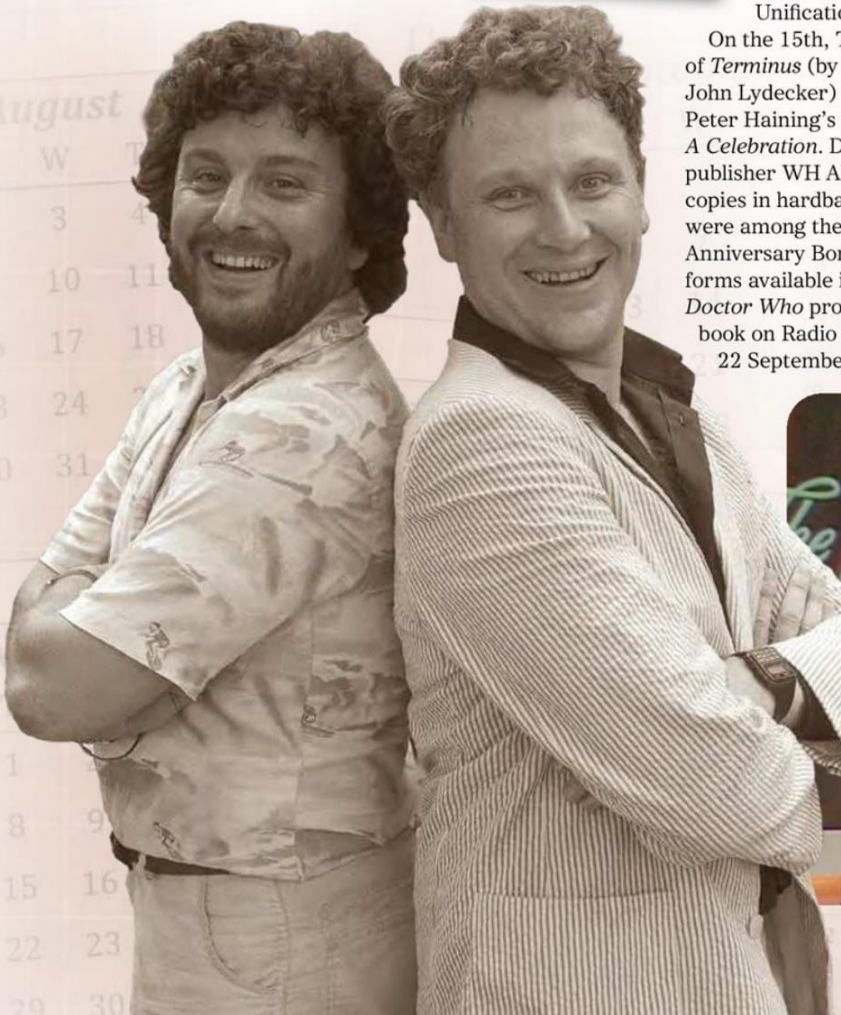
Two days later, Davison, the Daleks and the departing Janet Fielding took a break from recording to attend a press call in the shadow of Tower Bridge. The photos were taken to promote the return of the Daleks in 1984. Though *The Sun* printed a picture on 13 September, most coverage was held over until broadcast.



Doctor Who Monthly issue 81, published on the 8th, was devoted to the 'lost' story *Shada*. The unappealing cover focused on three greying, hirsute old lags. Even stranger was a letter from Val Douglas and Jackie Marshall, editors of the *Space Rat* fanzine. Confessing to being members of IDIOT (I Drool Incessantly Over Turlough), they suggested the extraterrestrial schoolboy might possibly "discard his trousers" in his final story.

More sensibly, *Celestial Toyroom* featured a 'missing episodes' exclusive, with the thrilling news that episodes five and ten of *The Daleks' Master Plan* (1965-66) had been found in the basement of a London Mormon Unification Church.

On the 15th, Target's super-sized adaptation of *Terminus* (by Stephen Gallagher writing as John Lydecker) was overshadowed by publisher Peter Haining's new hardback *Doctor Who: A Celebration*. Despite a steep £10.95 price tag, publisher WH Allen reportedly sold 100,000 copies in hardback alone. Signed copies were among the prizes in WH Allen's 20th Anniversary Bonanza Competition, with entry forms available in many book shops. Former *Doctor Who* producer Barry Letts discussed the book on Radio 2's *John Dunn Show* on 22 September. →



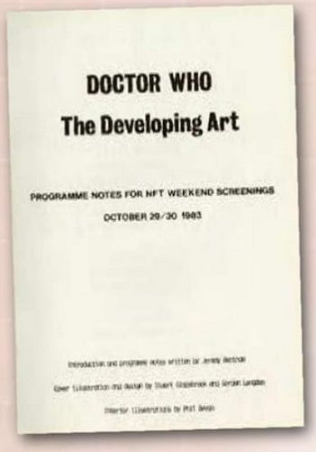
Above: On 19 August *BBC News* reports that Colin Baker will be the new Doctor.

Left inset: The *Doctor Who Quiz Book of Science*, published by Magnet.

Below left: JNT with his new leading man at the 19 August press call.

Below right: Janet Fielding, Mark Strickson and Peter Davison on location near Tower Bridge during production of *Resurrection of the Daleks* on 12 September.

Bottom right: Peter Davison gamely accepts a Golden Egg Award on the 10 September edition of *The Noel Edmonds Late, Late Breakfast Show*.


DOCTOR WHO

The Developing Art

PROGRAMME NOTES FOR NFT WEEKEND SCREENINGS

OCTOBER 29/30 1983

Introduction and programme notes written by Jeremy Bentham

Cover illustration and design by Stuart Gazebrook and Gordon Langley

Interior illustrations by Phil Gelson

Above: Programme notes for *The Developing Art* event at the National Film Theatre.

Right: Terry Wogan and Peter Davison during rehearsals for *Children in Need* on 5 November.

Below from left: The edition of *Blue Peter* broadcast on 21 November opened with clips from *Doctor Who*, including an extract from the first Dalek story (1963-64); later in the same edition, Peter Davison and Richard Hurndall appeared in costume as the Doctor; a Dalek cake on *Pebble Mill at One* on 21 November; *Pebble Mill* host Paul Coia (centre) with Nicholas Courtney, Mary Tamm, Mark Strickson and Janet Fielding.

OCTOBER

In the early 1980s there were very few opportunities to see archive *Doctor Who*, so many people regarded October as a bonanza month.

On the 10th, the BBC's launch of archive TV shows on home video was something fans had long craved. The first *Doctor Who* video cassette – released on VHS, Betamax and V2000 – was the 1975 four-parter *Revenge of the Cybermen*. This was reportedly chosen as a substitute for the missing *The Tomb of the Cybermen* (1967), which is the story that had won a BBC Enterprises poll at Longleat. The market for so-called 'sell-through' video didn't exist at this time, so *Revenge* was aimed at the burgeoning rental sector and accordingly priced at an eye-watering £39.95. Tom Baker appeared at the Fifth Video Software Show, a trade event held at Heathrow's Penta Hotel, to promote the release.

Over the 29-30 October weekend, an unprecedented National Film Theatre season called *Doctor Who: The Developing Art* included over 80 archive episodes, most of them unseen since their original broadcast. Provincial repertory screenings at NFT-affiliated cinemas included Norwich on 19-20 November, the Edinburgh Filmhouse in early December and the Tyneside Cinema from 11 to 17 December.

In print, Target published *Arc of Infinity* on the 20th (with a disappointing photo-montage cover), Magnet offered the *Doctor Who Quiz Book of Space*, and Puffin issued an affordable paperback reprint of André Deutsch's 1982 hardback *The Making of a Television Series*. *Doctor Who Monthly* issue 82 was out on the 13th, with a John Levene cover interview and a brief, belated introduction to Colin Baker and Nicola Bryant. National newspapers, meanwhile, featured photos from the Lanzarote filming of next season's *Planet of Fire* at the end of the month.

NOVEMBER

Media coverage went into overdrive as the anniversary month finally arrived. The *Radio Times*, published on the 17th, promoted *The Five Doctors* with a stunning Andrew Skilleter front cover and a colour feature inside. Unfortunately, printers' strikes disrupted supply, prompting phone calls to friends and relatives elsewhere in the country to secure copies. The listings journal had also published a sumptuous *Radio Times Doctor Who 20th Anniversary Special* on 3 November.

A couple of promotional TV features were screened on Monday the 21st. At lunchtime, Paul Coia chatted to Mark Strickson, Janet Fielding, Nicholas Courtney and former Romana Mary Tamm on *Pebble Mill at One*. At teatime, Davison and Richard Hurndall appeared on *Blue Peter* with a menagerie of old monsters. A handful of rare archive clips were shown, along with a sneak preview of the Raston robot from the forthcoming special.

BBC1 schedulers chose to hold over *The Five Doctors* to Friday evening, but BBC2 marked the actual anniversary by closing its programming on the night of 23 November with a photo montage, backed by the memorable 1960s library track *Space Adventure*.

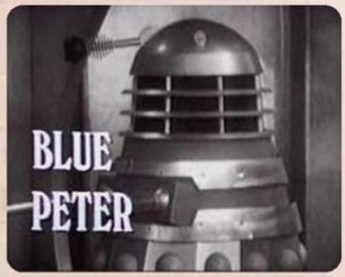
To the annoyance of some UK fans, the special premiered in the US on the 23rd, via an unprecedented network of 80 PBS stations, before finally airing as part of BBC1's Children in Need charity telethon on Friday the 25th. Peter Davison offered host Terry Wogan the Doctor's coat for auction, although this was a section of the show that Scottish viewers weren't able to see.

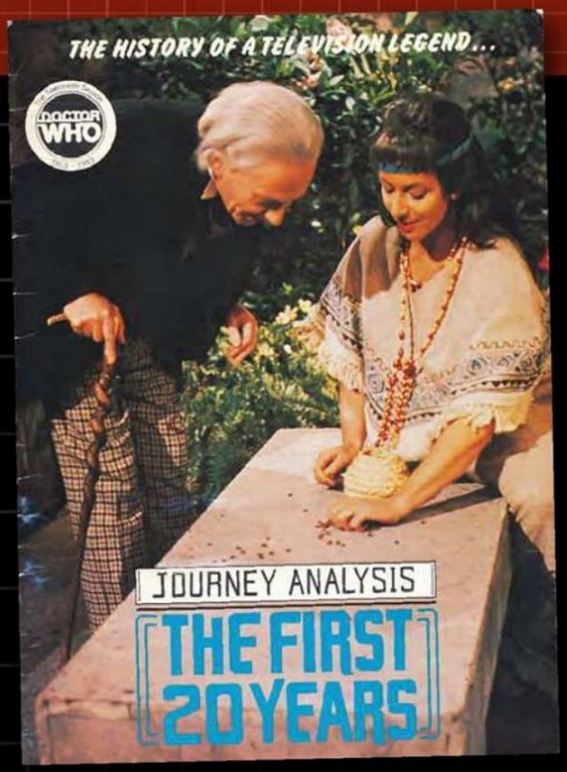
Fan feedback came with the delayed *TARDIS* Vol 8 No 4. Ian K McLachlan said it was "A great story in the old-fashioned way, with lots of glorious monsters, and some good subplots." Saul Gething reckoned that "what we got, as nonsensical as it all was, was entertaining stuff," while Saul Nasse was tempted to "label it a classic but I think sentimentality made that near-inevitable." Christopher Denyer, however, "couldn't help feeling that the show relied too heavily on old material and ideas."

Target's novelisation of *The Five Doctors* appeared in shops up to two weeks ahead of its 24 November release date, much to JNT's chagrin, while WH Allen's range editor, Christine Donougher, asked fans to send in *Doctor Who* artwork for a mystery project, due to see print in October 1984.

Stateside, the huge US convention *Doctor Who: The Ultimate Celebration* – staged at Chicago's Hyatt Regency O'Hare Hotel over the weekend of 26-27 November – saw all four surviving Doctors in attendance alongside 20,000 gathered fans. A report on BBC2's *Did You See...?* on the 28th, later re-run across BBC News shows, featured fan vox pops and an attendee dressed up as Davros.

Macmillan published the academic textbook *Doctor Who: The Unfolding Text* on the 22nd. *Doctor Who Monthly* reviewer Michael Daniels suggested it was "definitely not a book to slip between little Johnny's *K9* and *Doctor Who* annuals this Christmas, but buy it for him when he grows up."

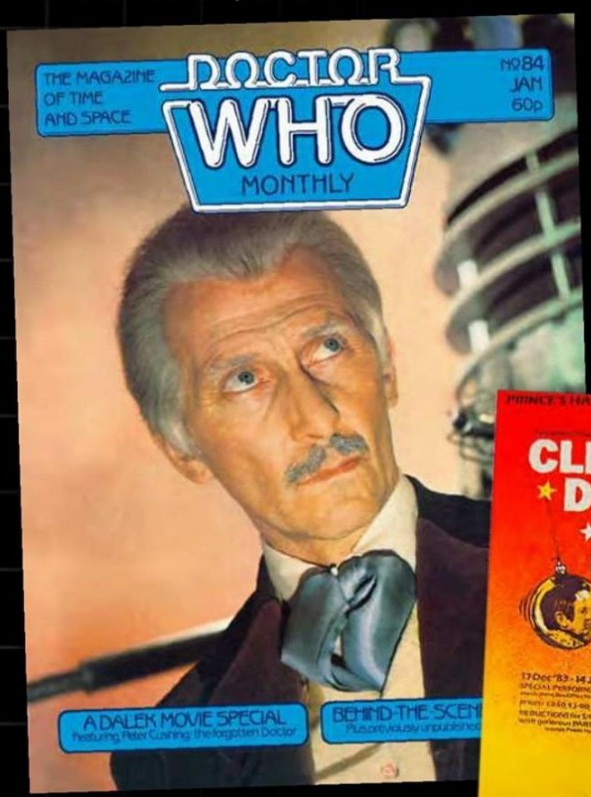


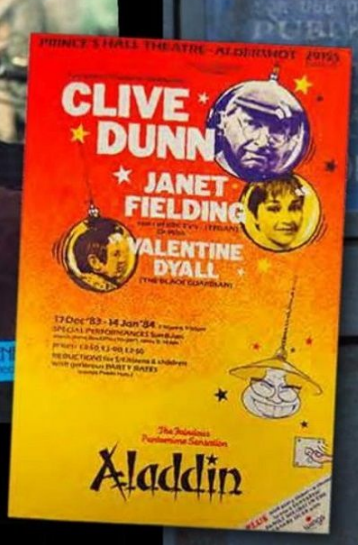


Issue 83 of the Monthly, published on the 10th, included a giant poster of the Celestial Toymaker. Marvel also released their landmark *Winter Special 1983/4*, interviewing every *Doctor Who* producer from Verity Lambert to John Nathan-Turner. The DWAS celebrated too, publishing its *Journey Analysis* anniversary special and a limited-edition print by former Target cover artist Chris Achilleos, his first *Who* art since 1977.

DECEMBER

Issue 84, a Peter Cushing Dalek movie special published on the 10th, was the last to be titled *Doctor Who Monthly*; from January 1984 it would become *The Official Doctor Who Magazine*. The same day, Peter Davison made a reprise Golden Egg appearance on *The Late, Late Breakfast Show*.





The 17th brought some pre-Christmas fun, with the Grumbleweeds comedy troupe performing *Dr Nobbut-Just* on their Radio 2 show and former *Who* director Lovett Bickford's latest panto, *Aladdin*, opening at the Prince's Hall Theatre, Aldershot. Appearing alongside veteran Clive Dunn were two "stars of BBC TV's *Dr Who*" – Janet Fielding as Aladdin and Black Guardian actor Valentine Dyall as Abanazar.

Filling this year's Christmas stockings were BBC Micro computer game *Doctor Who: The First Adventure*, World Distributors' latest annual, a vinyl TARDIS pencil case by Interwainer, a mug from AB & Sons, further Skilleter prints of The Master, the Sontarans and K9, and the Australian novelty single *Doctor Who is Gonna Fix it* by Bullamakanka. Alongside WH Allen's *Celebration* were Nigel Robinson's *Second Doctor Who Quiz Book* (published on the 8th), plus boxed paperback compendiums in the form of Target's Third and Fourth *Doctor Who* Gift Sets.

The nearest thing to a Christmas Day *Doctor Who* special was *The Adventures of Archie*, in *The Two Ronnies*' seasonal outing. The skit featured Jon Pertwee's famous TV scarecrow Worzel Gummidge (played by Ronnie Barker) arriving in the TARDIS, thus helping London tradesman Archie (Ronnie Corbett) to escape from old Baghdad, having been whisked there by a hapless Genie (Barker again).

With a high media profile and a new Doctor and companion on the horizon, *Doctor Who*'s future seemed assured as it entered the new year.

Far left: *Journey Analysis: The First 20 Years* was published by the *Doctor Who* Appreciation Society.

Above and below right: Ronnie Barker as Worzel Gummidge, travelling by TARDIS in the Christmas Day edition of *The Two Ronnies*.

Below left: *Doctor Who Monthly* issue 84, published in December, looked back at the Dalek films of the 1960s.

Below inset: A flyer for *Aladdin* at the Prince's Hall Theatre, Aldershot. Janet Fielding and Black Guardian actor Valentine Dyall were in the cast.

ARC OF INFINITY

The Arc of Infinity is the gateway to dimensions. At one end, the universe of anti-matter. At the other, Amsterdam...

By ALAN BARNES

Anti-matter Antagonist

Radio Times billed *Arc of Infinity*'s villain as 'The Renegade' in an effort to suppress the surprise reveal in Part Three: that the anti-matter being attempting to 'bond' with the Doctor in order to return to our reality was Omega, the lost Time Lord it had taken *The Three Doctors* to defeat in the first story of the programme's tenth anniversary season (1972-73). In writer Johnny Byrne's original conception, Omega's place was taken by 'Neman', tyrant of an alternative Earth. Neman – who wore the Doctor's face – proved to be the Avatar, a being that could only be brought into existence during the regeneration of a Time Lord.

6.45-7.10 *New series*
Doctor Who
starring
Peter Davison
in *Arc of Infinity*
A four-part story
by JOHNNY BYRNE
1: What is the mystery in Amsterdam?

Renegade.....IAN COLLIER
Damon.....NEIL DAGLEISH
Talor.....JOHN D. COLLINS
Nyssa.....SARAH SUTTON
Robin Stuart.....ANDREW BOXER
Colin Fraser.....ALASTAIR CUMMING
Ergon.....MALCOLM HARVEY
Lord President Borusa.....LEONARD SACHS
Cardinal Zorac.....MAX HARVEY
Chancellor Thalia.....ELSPET GRAY
Councillor Hedin.....MICHAEL GOUGH
Castellan.....PAUL JERRICHO
Commander Maxil.....COLIN BAKER
Hostel receptionist.....MAYA WOOLFE
Tegan.....JANET FIELDING

Script editor ERIC SAWARD
Designer MARJORIE PRATT
Producer JOHN NATHAN-TURNER
Director JOHN JONES
(Part 1: Wednesday at 6.45)
★ Subtitles on Ceefax page 170

But the success of the surprise reveal in Part Three of Byrne's previous script, *The Keeper of Traken* (1981), in which the sinister figure controlling the calcified statue of Melkur had turned out to be the Master, led producer John Nathan-Turner to want to repeat the trick – "and nothing succeeds like excess," Byrne noted, wryly, in **Doctor Who Magazine**'s 1992 Winter Special. And so Omega returned to face the Doctor again in the first story of the programme's next significant anniversary season. This time, however, he wasn't played by Stephen Thorne but by Ian Collier – wearing an all-new costume designed by Richard Gregory (right), who'd re-engineered the Cybermen for *Earthshock* in the previous season (and who incorporated his initials 'RG' into Omega's medallion-like chest decoration).

Amsterdamned

As well as Omega, and a reunion with accidentally abandoned companion Tegan, Byrne was also required to work in a location visit to modern-day Amsterdam (albeit without reference to drug-smuggling, diamond theft or Old Masters). So in Part Four, having temporarily acquired a body he can wear in the universe of matter, Omega takes a stroll across the Amstelveld – casting a smile of wonderment at one of a group of children gathered around a street organ playing (what else?) *Tulips in Amsterdam*, known in the UK for its 1958 rendition by Max Bygraves.

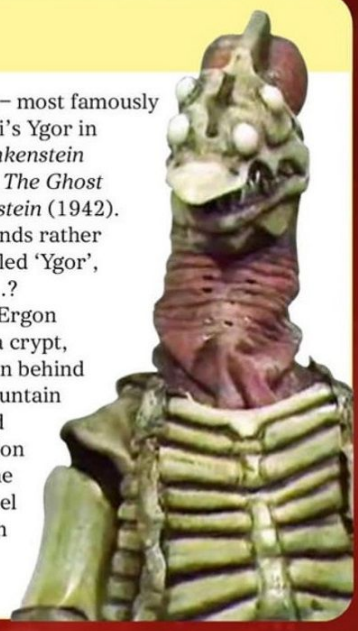
This, it seems, was a small homage to the 1931 Universal film version of *Frankenstein* – specifically, the scene in which Boris Karloff's uncomprehending Monster meets petal-picking Little Maria (Marilyn Harris). As Byrne admitted, "it did have a few almost Frankensteinian moments" – not least its "tragic ending", in which a monstrous being, brought back to the land of the living, is returned to death where he belongs (not on a burning windmill in old Amsterdam, but cornered on the Amstel Sluize).

Cogito Ergon Sum

The hand of Omega throughout is the Ergon – a bizarre entity with a head resembling nothing less than a giant chicken: "One of Omega's less successful attempts at psychosynthesis," claims the Doctor. Arguably, this was one of Richard Gregory's less successful attempts at synthesising a psycho, too – although (supposedly) he'd been inspired by HR Giger's famous design for the eponymous star of the sci-fi/horror hybrid *Alien* (1979).

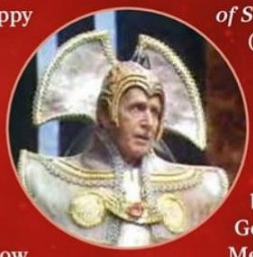
In his scripts, Johnny Byrne described the Ergon as a man-sized, beaky-nosed being with "mouth and lips fixed in a terrifying, jagged, tooth-filled leer", plus "rudimentary stumps" for hands. Throughout Universal's Frankenstein cycle, the monster-maker was often assisted by a leering, misshapen henchman – most famously Bela Lugosi's Ygor in *Son of Frankenstein* (1939) and *The Ghost of Frankenstein* (1942). 'Ergon' sounds rather like a mangled 'Ygor', does it not...?

Like Ygor, the Ergon is to be found in a crypt, supposedly hidden behind an ornamental fountain of Amphitrite and Neptune with Arion on a dolphin at the Huize Frankendael on Middenweg. In reality, no such crypt exists.

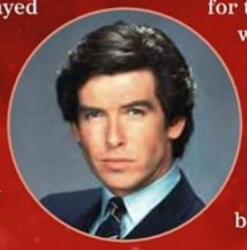


Attempted Temporal Bonding

Making an unhappy return to his home planet Gallifrey for the first time since *The Invasion of Time* (1978), the Doctor encounters faces old and new. His former tutor Borusa, now President, may be on his third known incarnation, but his face is very like that of Admiral Gaspard de Coligny, also played by Leonard Sachs in *The Massacre of St Bartholomew's Eve* (1966). Likewise, Councillor Hedin bears an uncanny resemblance to *The Celestial Toymaker* (1966) – played by Michael Gough, too...



Meanwhile, Castellan Kelner and Commander Andred have both been replaced – the latter by bully-boy Maxil, whose fizzog so resembles that of the next Doctor it's helped give rise to a fan theory that, consciously or otherwise, the Doctors always borrow the features of someone they met not long before they regenerated. In reality, Colin Baker was originally shortlisted for the Castellan, along with one Patrick Stewart; a certain Pierce Brosnan was on the list for Maxil. Imagine if the next Doctor had ended up looking like the next-but-one James Bond...



Four episodes

Writer: Johnny Byrne

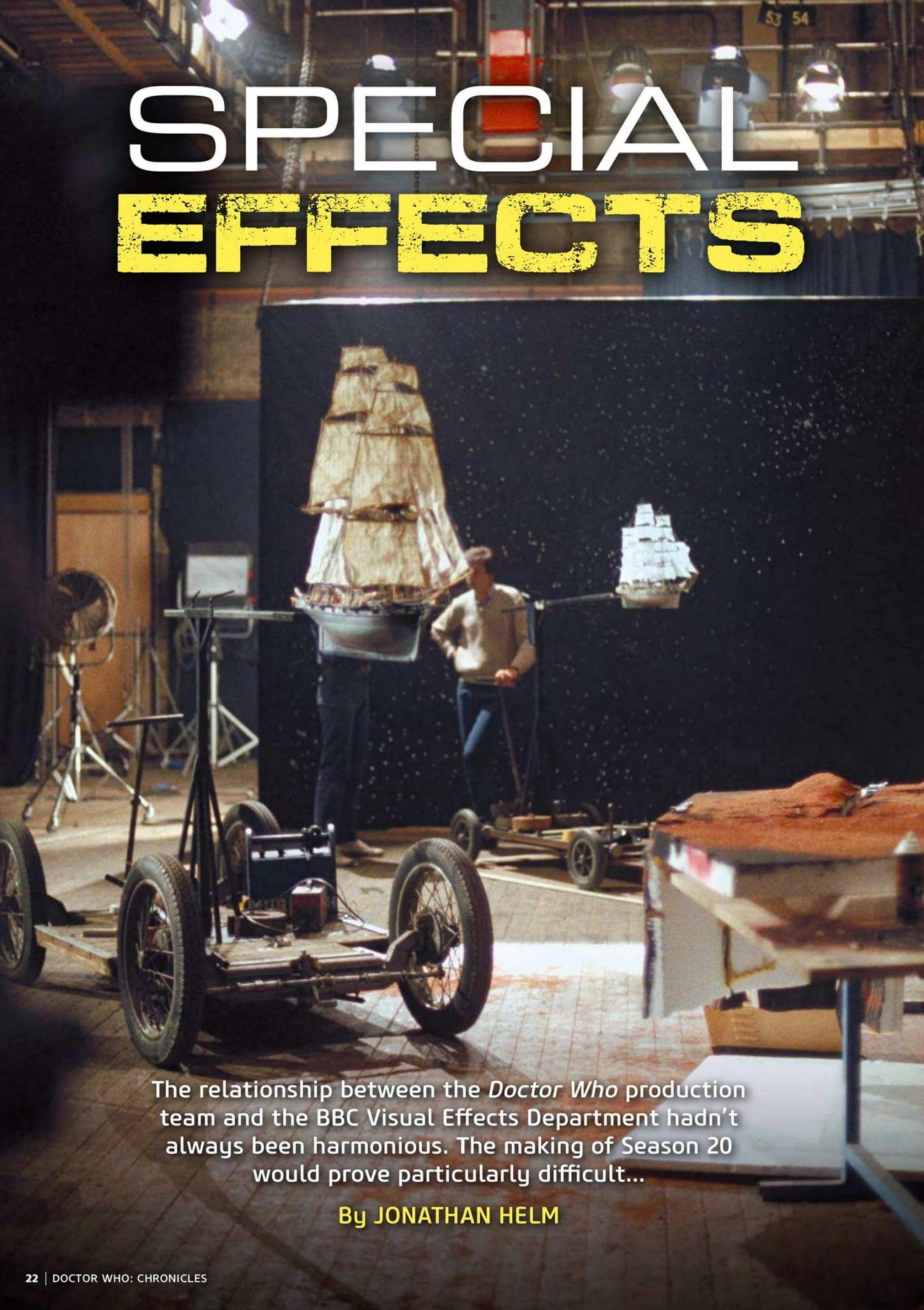
Director: Ron Jones

Cast:
Peter Davison (The Doctor/Omega), Sarah Sutton (Nyssa), Ian Collier (Omega), Leonard Sachs (Lord President Borusa), Paul Jerricho (The Castellan), Neil Daglish (Damon), Elspet Gray (Chancellor Thalia), Max Harvey (Cardinal Zorac), Andrew Boxer (Robin Stuart), Alastair Cumming (Colin Frazer), Malcolm Harvey (The Ergon), Michael Gough (Councillor Hedin), Colin Baker (Commander Maxil), Janet Fielding (Tegan), Maya Woolfe (Hotel Receptionist), John D Collins (Talor), Guy Groen (Second Receptionist).

Highest rating:
7.3 million (Part Two)

Highest chart position:
66th (Part Two)

SPECIAL EFFECTS



The relationship between the *Doctor Who* production team and the BBC Visual Effects Department hadn't always been harmonious. The making of Season 20 would prove particularly difficult...

By JONATHAN HELM

Doctor Who producer John Nathan-Turner recognised the importance of visual effects, and in his first two seasons he'd pushed the boundaries of what was achievable on the programme's modest budget. There was no question of dispensing with the services of the BBC Visual Effects Department, but Nathan-Turner was keen to explore additional options. One of his mantras was "show the money on screen", and he believed that using specialist outside contractors was a good way to make *Doctor Who* look more cutting edge.

In his 1996 memoirs for **Doctor Who Magazine**, JNT explained that "My production associate, Anji Smith, and I became quite expert at tracking down ritzy equipment for use in the programme and getting it cheaply, or even for nothing." This "ritzy equipment" included the innovative Scene-Sync technology used in *Meglos* (1980) and the animatronic Terileptil mask in *The Visitation* (1982). Nathan-Turner had also engaged Richard Gregory and his Imagineering team to handle a wide variety of props and costumes, including the new-look Cybermen in *Earthshock* (1982).

Gregory essentially ran Imagineering on his own, recruiting other specialists to his team as and when required. These included electronics engineer Chris Padmore and computer software designer Mike Power, who'd been commissioned by a car company to build a fully functioning robot for a promotional campaign. When the contract was cancelled, the duo approached Gregory, who promptly suggested introducing the robot to the *Doctor Who* team. Following a demonstration of the robot's capabilities, John Nathan-Turner and script editor Eric Saward were so impressed that they decided to write the robot into the series as a new companion called Kamelion, who would be introduced towards the end of Season 20.

While Kamelion was being prepared for his debut, the Visual Effects Department was more concerned with the day-to-day challenges of making *Doctor Who* within the confines of a multi-camera BBC recording studio. *Doctor Who* was made in the same way as a standard drama or sitcom; no concession was made for the complex effects sequences that had to be achieved 'live' in studio with the clock ticking. This certainly wasn't a job for the faint-hearted. As it turned out, Season 20 would see a number of visual effects designers handling *Doctor Who* for the first time. Chris Lawson, Stuart Brisdon and Mike Kelt had all worked on the programme as visual effects assistants, but their first stories as fully fledged designers would prove to be baptisms of fire.

Lawson was the visual effects designer on *Arc of Infinity* and had a particularly stressful time on the second day of the first recording block. Visual effects sequences tended to be left to the end of the studio day, so there was added pressure to get things right on the first take. The last thing scheduled to be recorded that day was the explosive destruction of Omega's fusion booster. The explosion was lacklustre, but with Television Centre's ten o'clock shutdown rapidly approaching there was no time for a second take. The explosion had to be remounted in the next recording block. Once again, the pyrotechnic sequence was left to the very end of thestudio day, almost dead on ten o'clock. The second attempt was successful, much to Lawson's relief. →

VISUAL EFFECTS SEQUENCES TENDED TO BE LEFT TO THE END OF THE STUDIO DAY, SO THERE WAS ADDED PRESSURE TO GET THINGS RIGHT ON THE FIRST TAKE.

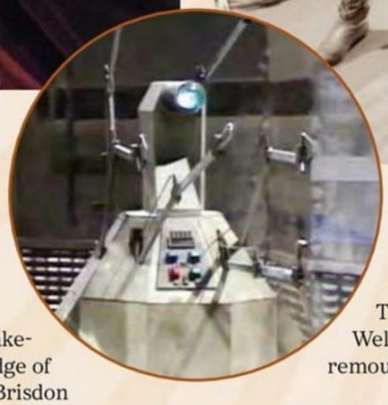
Opposite page: Filming the model shots for *Enlightenment* at Ealing Studios in November 1982.

Top: The Doctor (Peter Davison) and Nyssa (Sarah Sutton) in the aftermath of the explosion of Omega's fusion booster in *Arc of Infinity*.

Above left inset: Richard Gregory of the visual effects company Imagineering. Photo © Paul Vanezis.

Below left: Omega (Ian Collier) begins to transfer from the universe of anti-matter in *Arc of Infinity*.

Left: The robot Kamelion was introduced in *The King's Demons*.



Above left: David Collings as Mawdryn in *Mawdryn Undead*.

Above right: Nyssa with the drone robot in *Terminus*.

Right inset: The drone robot was only seen briefly in the story, but caused problems for director Mary Ridge.

Below from left: Omega's body begins to break down; a close-up of the top of Mawdryn's head; the Mara is defeated in *Snakedance*; a Cyberman 'vomits' in *The Five Doctors*.

→ *Mawdryn Undead* proved similarly stressful for Stuart Brisdon, whose biggest challenge was creating Mawdryn's exposed brain. Liaising with make-up designer Sheelagh Wells, Brisdon devised a headpiece with a battery-powered mechanism to make the latex brain pulse. When it came to applying the plastic headpiece during make-up tests, it was impossible to mask the edge of the plastic, leaving the join very visible. Brisdon made a second version of the headpiece in a softer latex casing, which would make it easier to blend the edge into the actor's skin. The second version was made in a hurry so there was no time for further make-up tests before the first studio recording session. Actor David Collings only had to wear the headpiece in one scene in the first recording block – but this took place in the TARDIS and the control room set wasn't scheduled to be used in the second recording block. So it was absolutely imperative that the headpiece worked first time. It didn't.

The join between the headpiece and the actor's head was still very obvious and Sheelagh Wells argued that the scene should be remounted in the second recording block. John Nathan-Turner and director Peter Moffatt reluctantly agreed, meaning that the TARDIS set would have to be erected again, taking up valuable floor space. The headpiece was redesigned by Brisdon a second time, using an even softer latex casing. This version was far more effective, with Wells successfully masking the join for the remounted TARDIS scene.

Terminus was handled by Peter Pegrum, an experienced designer who'd been with the Visual Effects Department since 1964. By the early 80s, Pegrum was in a senior position within the department and his role involved a lot of administration. With these duties still requiring his attention during the making of *Terminus*, Pegrum delegated a lot of the work to his assistants, but he did design the drone robots. Two robot props were built, each one equipped with a radio-controlled 'eye'. Director Mary Ridge was dismayed when the visual effects team arrived several hours late for the first studio recording block, with the robot components not even fully assembled – and then only one of the props actually worked. Another troublesome robot was waiting in the wings for the next story.

DOCTOR GOO

Season 19 had featured some gruesome visual effects, including the Terileptil leader's face bubbling and melting in *The Visitation* (1982) and copious amounts of green slime erupting from Kalid's nostrils in *Time-Flight* (1982). Season 20 continued this 'gross-out' trend. In *Arc of Infinity*, the dissolution of Omega's anti-matter body entailed pumping large quantities of red-dyed clear gel through concealed hoses into the flexible rubber mask. Actor Ian Collier distorted the mask as the goo was pumped through it.

For the Mara's death in *Snakedance*, a stirrup pump was used to push large volumes of red-and-white goo from the snake's mouth. This caused much hilarity in studio because the pump reportedly made a loud farting noise as it spurted out large quantities of pink ooze.

Mawdryn Undead originally featured a scene where Mawdryn vomited a slimy green mixture concocted by the visual effects team using vegetable soup and gelatine. Director Peter Moffatt felt the effect was there purely for shock value and asked David Collings (as Mawdryn) to perform the scene again without the vomit. This didn't stop JNT from gleefully including a scene of a 'vomiting' Cyberman in *The Five Doctors* while Moffatt was busy elsewhere!

Tony Harding was the visual effects designer on *The King's Demons*. Having designed K9 for *The Invisible Enemy* (1977), he knew how disruptive a robot in the studio could be. Staggered when he learned that another robot companion would make its debut in *The King's Demons*, he was relieved to learn that Kamelion would be handled entirely by the Imagineering team. The story had no explosions or model sequences, so it was a relatively smooth assignment for Harding – but his doubts about Kamelion proved well-founded. Sadly, Mike Power had been killed in a boating accident shortly before *The King's Demons* entered production. As the robot's software specialist, Power was the only person who'd known how to program it. The prop caused substantial delays in the studio and the decision was made to write Kamelion out of the series at the first available opportunity.

Fortunately, the next serial into production was a more positive experience for the producer and visual effects team. *Enlightenment* was Mike Kelt's first story as a designer on *Doctor Who*, but he'd made substantial contributions to the final series of *Blake's 7* (1981) and was used to working under pressure. A five-day film shoot at Ealing resulted in some of the most impressive model sequences the series had ever seen. Impressed by Kelt's professionalism, JNT and director Fiona Cumming were delighted with the shots of the sailing ships in space. When the designer complained about the state of the TARDIS console during studio recording on *Enlightenment*, JNT authorised him to design and build a new one for *The Five Doctors*.

While Kelt was busy creating the new console, experienced designer John Brace handled all the other effects requirements in the 20th Anniversary Special. A major set-piece in *The Five Doctors* was a scene where the Cybermen are destroyed by a Raston Warrior Robot. Heading a second-unit film crew, JNT directed the visual effects inserts for this sequence, working closely with Brace on shots of the Cybermen being massacred in spectacular fashion. JNT enjoyed working with Brace and the pair hatched a plan to dispatch the story's sole Dalek in a similarly gruesome way. Nathan-Turner's idea was to show the creature inside the Dalek, so he asked Brace to come up with something special for the studio recording session. When the Dalek shell exploded to reveal a dying mutant thrashing around inside, the visual effects team received a spontaneous round of applause in the studio.

By the end of Season 20, the relationship between the *Doctor Who* production office and the Visual Effects Department was back on an even keel. Which was just as well, because Season 21 would bring a fresh set of challenges...

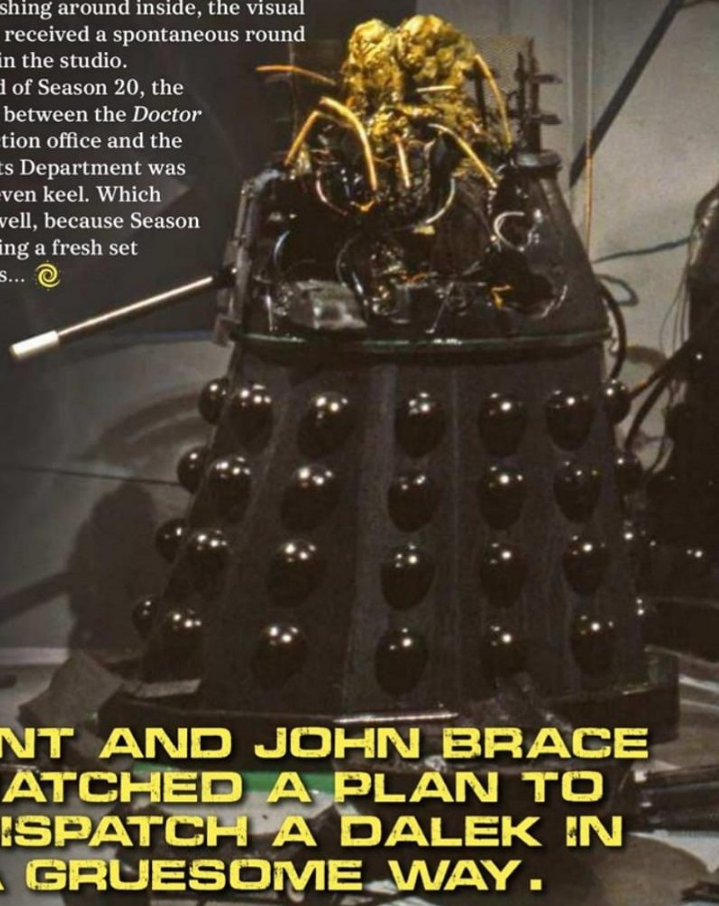
Above left: Mike Kelt oversaw the model filming for *Enlightenment*.

Above right: Exploding Cybermen in the *Five Doctors* fight sequence directed by producer John Nathan-Turner.

Left inset: The Kamelion prop proved to be extremely unreliable.

Below left: The Doctor gives a final polish to his new console in *The Five Doctors*.

Below right: A destroyed Dalek reveals its organic innards in *The Five Doctors*.



JNT AND JOHN BRACE HATCHED A PLAN TO DISPATCH A DALEK IN A GRUESOME WAY.

SNAKEDANCE

Once upon a time, the hideous Mara was banished to the dark places of the inside. But now it's back, in Tegan's dreams...

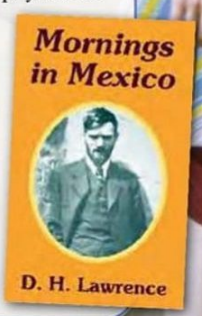
By ALAN BARNES

Sssacred

In August 1924, the writer DH Lawrence visited the village of Hotevilla, Arizona to witness an annual ritual of one of the native American peoples.

"Before the snake dance begins... and the spectators are packed thick on the ground round the square," he wrote in *The Hopi Snake Dance*, an essay originally published in *Theatre Arts Monthly*, "a little speech is made to them all, asking the audience to be silent and respectful, as this is a sacred religious ceremonial of the Hopi Indians, and not a public entertainment." What Lawrence witnessed was 12 snake-priests gathering serpents from a trap door in the ground: "A young priest emerged, bowing reverently, with the neck of a pale, delicate rattlesnake held between his teeth." Before long, the young priest was joined by someone else, "with another snake dangling and writhing a little from his mouth, and an elder priest dusting him from behind with the feathers: and then another, and another..."

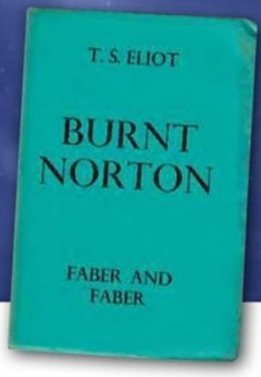
For *Kinda* (1982), the story that introduced the fearsome Mara, a demon of the mind, writer Christopher Bailey, a self-confessed "child of the 60s", had drawn on his studies of Buddhist philosophy. Some of the names in its swiftly commissioned sequel, *Snakedance*, were appropriated from similar sources – for example, that of the planet Manussa, meaning 'the human realm'. In an earlier life, however, Bailey had read English at Cambridge. Whether or not he was familiar with Lawrence's essay, republished in *Mornings in Mexico* (1927), isn't recorded – but he was certainly part-inspired by another English language poet and essayist of Lawrence's generation...



Ssswiped

"I once received a very long, tightly argued letter pointing out references to TS Eliot poems in *Snakedance*," Bailey (above) told Doctor Who Magazine in 2003. The letter implied that *Snakedance* was a riddle to be decoded – whereas, in reality, his script merely incorporated "a couple of direct rip-offs" from the famous poet.

In Part Four, for example, snake-handling former academic turned wild man Dojjen – his name inspired by that of 13th-century Zen master Dogen, apparently – tells the Doctor that the Snake Dance is going on all around them: "The dance goes on. It is all the dance, everywhere and always. So, find the still point. Only then can the Mara be defeated." Compare and contrast with lines from Eliot's notoriously difficult *Burnt Norton* (1936), which appears to describe existence itself as a dance: "At the still point of the turning world. Neither flesh nor fleshless;/ Neither from nor towards; at the still point, there the dance is..."



Christopher Bailey photo © Benjamin Cook.

Ssslithering

The huge, plasticised, wire-strung snake prop featured at the end of *Kinda* had met with widespread derision – hence the Mara reappeared in multiple forms, including a skull, a 'carnival procession' version and a simple head-and-neck model, with articulated jaws, for its final materialisation.

In addition, director Fiona Cumming (below) wanted to incorporate real snakes into the Dojjen scenes. Accordingly, these were pre-filmed at Ealing – meaning more time would be available. Two small garter snakes and a bright green poisonous tree snake were hired, plus a handler – but in the event, the tree snake was dropped from the background of the wide shot of the Manussan wilds.

Not wanting to ask an actor to do anything she wouldn't do herself, Cumming agreed to handle one of the garters before passing it on to Preston Lockwood, playing Dojjen – but failed to account for the fact her naturally very cold hands had anaesthetised the creature. "Preston, however, had normal warm hands," she told the fanzine *In Vision* in 1996. "So moments after I passed to him a docile, very still snake, he found himself clutching a perky and very frisky snake which just refused to stay still..."

Ssslathered

Lockwood was one of several veteran actors cast by Cumming, among them Brian Miller (right, as Dugdale), husband of Sarah Jane Smith's Earthly avatar, Elisabeth Sladen. But for the role of the Federator's spoiled and sulky son Lon, Cumming sought a fresh face.

"If he had been played by someone only a couple of years older," she reasoned, "Lon would have come across as just a nasty piece of goods, whereas, because he was so young you could say it was the folly of youth prompting his actions. I met a lot of young actors who had either recently finished drama school or were more or less completing their first year in theatre. With Martin Clunes I just had a feeling he was right for the part as soon as I saw him."

Later *Doc Martin* star Clunes' eyeliner-slathered TV debut has become the stuff of legend.

Four episodes

Writer: Christopher Bailey

Director: Fiona Cumming

Cast:
Peter Davison (The Doctor), Janet Fielding (Tegan), Sarah Sutton (Nyssa), John Carson (Ambril), Colette O'Neil (Tanha), Martin Clunes (Lon), Brian Miller (Dugdale), Preston Lockwood (Dojjen), Johnathon Morris (Chela), Hilary Sesta (Fortune Teller), George Ballantine (Hawker), Barry Smith (Puppeteer), Brian Grellis (Megaphone Man).

Highest rating:
7.7 million (Part Two)

Highest chart position:
75th (Part Two)

The Night CHARGERS

In the early 1980s Venice Barry developed a script highlighting the latest member of the TARDIS crew. With a plot that saw Turlough going undercover in a boys' boarding school, *The Night Chargers* anticipated one of the most memorable stories of Season 20.

By MARCUS HEARN

The late Christopher Barry began his prolific association with *Doctor Who* by directing episodes of the first Dalek serial in 1963. His final assignment for the series was the troubled 1979 production *The Creature from the Pit*. Over the next few years he remained on the BBC staff, becoming associate producer of the period drama *Nanny* and directing episodes of *Juliet Bravo*, among other shows.

During this time Christopher remained on good terms with *Doctor Who*'s producer John Nathan-Turner, who had been his production unit manager on a 1977 production of *Nicholas Nickleby* and several 1978 episodes of *All Creatures Great and Small*, as well as *The Creature from the Pit*.

Christopher's archive includes a folder marked *Just Somebody Being Naughty*. Though this was the title of *Nanny*'s third episode, the folder actually contains treatments and drafts of *Dr Who and the Night Chargers*. The story was the work of Venice, Christopher's wife, but handwritten notes on one of the drafts reveal that Christopher made a number of suggestions, questioning aspects of the story structure and suggesting ideas

that would influence the course of the narrative.

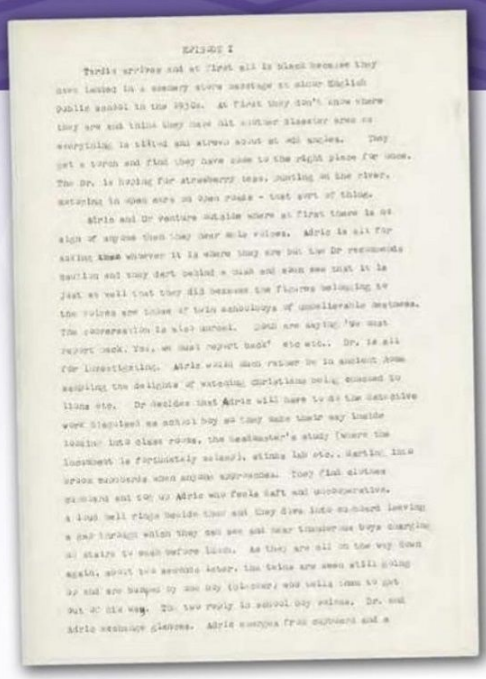
There's no evidence that *The Night Chargers* was formally commissioned by Nathan-Turner or his script editor Eric Saward, but the story differs from many other 'spec' scripts of the period in a number of ways. For a start, JNT and the *Doctor Who* production office clearly had some input, for the most up-to-date draft in the Barry collection features Tegan and Turlough as the Doctor's companions. This script is dated June 1982, seven months before Turlough's first on-screen appearance in *Mawdryn Undead*. Something else suggesting the story was ultimately intended for Season 20 is the absence of Nyssa, who would depart the series in *Terminus* – a story that, like *Mawdryn Undead*, was broadcast in February 1983.

The character outline for Turlough was issued in May 1981, so it's entirely possible that Christopher could have obtained a copy from JNT or one of his colleagues. Venice's script shows that she was aware the Doctor's new companion would be an alien who was just about young enough to pass as a schoolboy.

The Night Chargers takes place in and around a boys' boarding school, a setting that would feature prominently in *Mawdryn Undead*. *The Night Chargers* anticipates that story in other ways, too. Venice's script places great emphasis on Turlough blending into his new surroundings, initially by wearing a blazer and boater, later by appropriating a full school uniform.

Mawdryn Undead was formally commissioned in May 1982, with the first script delivered in June. The writer was Peter Grimwade, who'd been Christopher's production assistant on *The Dæmons* (1971) and *Robot* (1974-75). The two were friendly, although none of the existing correspondence between them includes an exchange of ideas on *The Night Chargers* or *Mawdryn Undead*.

Nearly 40 years after the trail ran cold, *The Night Chargers* raises more questions than it answers. The Doctor's companion is initially referred to as simply 'Boy', before becoming Adric in a subsequent draft and ultimately the enigmatic Turlough. The pages are laid out in the standard format of BBC rehearsal scripts and the action seems tailored to *Doctor Who*'s resources. The budget is concentrated on a handful of studio settings – the TARDIS, rooms within a boarding school and the aliens' underground lair – while location filming is restricted to relatively brief scenes in the school's playing fields and nearby woods. Only the ambitious designs for the aliens (illustrated here by pencil drawings found inside the folder) might have stretched the programme's budget.



EPISODE 1

Tardis arrives and at first all is black because they have landed in a cemetery where hearings at night English public school in the 1930s. At first they don't know where they are and think they have hit another disaster area as everything is silent and eerie about at all angles. They get a torch and find they have come to the right place for once. The Dr. is hoping for strawberry teas, punting on the river, watching in open air open roads - that sort of thing.

Adric and Dr venture outside where at first there is no sign of anyone then they hear male voices. Adric is all for asking [illegible] wherever it is where they are but the Dr recommends caution and they dart behind a bush and when see that it is just as well that they did because the figures belonging to the voices are those of twin schoolboys of unbelievable meanness. The conversation is also unusual. [illegible] are saying 'We must report back. Yes, we must report back' etc etc.. Dr. is all for investigating. Adric would then rather be in ancient Rome enjoying the delights of watching Christians being chewed by lions etc. Dr decides that Adric will have to do the detective work disguised as another boy as they make their way inside leading into close range, the headmaster's study [where the instrument is fortunately silent], other lab etc.. Starting into dress members when anyone approaches. They find clothes provided and try on Adric who feels daft and uncooperative. A loud bell rings beside them and they dive into an object leaving a gap through which they can see and hear timid new boys changing at stairs to wash before lunch. As they are all on the way down again, about ten seconds later, the twins are seen still going up and are bumped by one boy [illegible] and tells them to get out of his way. The two reply in school boy voices. Dr. and Adric examine gloves. Adric sweeps from cupboard and a

Opposite page: Turlough (Mark Strickson) and the Doctor (Peter Davison) in *Mawdryn Undead*.

Above left: The first page of Venice Barry's original story treatment for *Dr Who and the Night Chargers*.

Above right: Venice and Christopher Barry in 2009. Photo © Rosie Barry.

Below left: One of the Molospide sketches found inside the folder containing the treatment and drafts.

Below right: Turlough, wearing the uniform of Brendon School, in *Mawdryn Undead*.

The following, abridged synopsis is based on the June 1982 draft of the script.

The Doctor promises Tegan and Turlough a restful trip to 1930s England, recommending that Tegan wear a flowing afternoon dress with silk stockings. Turlough will need a striped blazer and a straw boater.

When they arrive in a cluttered room that turns out to be a quiet corner of a boys' boarding school, the TARDIS' time clock indicates that the date is 12 June 1934. Tegan is an incongruous presence, but the classics master, Mr Riley, assumes she's there to take part in the school play.

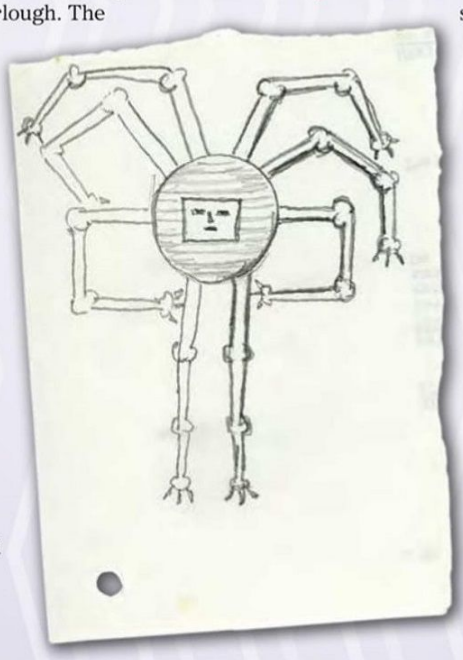
The Doctor tells Turlough to adopt the school uniform and go undercover as one of the older pupils. Together, he and the Doctor investigate twin schoolboys who speak and behave in a sinister way. "We must report back," intones one. "It is our duty," replies the other.

Turlough is able to blend in with the other pupils thanks to his uncanny resemblance to Malpratt-Sprott, a pupil who's currently a patient in the school sanatorium. The matron, however, suspects that the boy's alleged food poisoning is simply a case of over-eating.

Tegan changes into a pinafore in order to investigate the sanatorium and Turlough befriends a boy called Blacker. Meanwhile, the Doctor eagerly anticipates joining a game of cricket in the school grounds.

Turlough is walking around the cricket ground when he's captured by the twins, who tie him up using a sticky, rope-like substance. The Doctor rescues him but the twins escape, heading for a gnarled, hollow tree in nearby woods.

The twins gain entrance to the tree, which like the Doctor's TARDIS is bigger on the inside. They enter a passage lined with numerous replicas of the school pupils, although each is identical and 'blank', without hair or facial features. Along the passage, something stirs in the gloom – a spider-like creature with knobbly legs and a face embedded in its body... →



Right: Christopher Barry in 1991; Christopher's annotations on an early draft of *The Night Chargers*.

Below left: Tegan (Janet Fielding) and the Doctor.

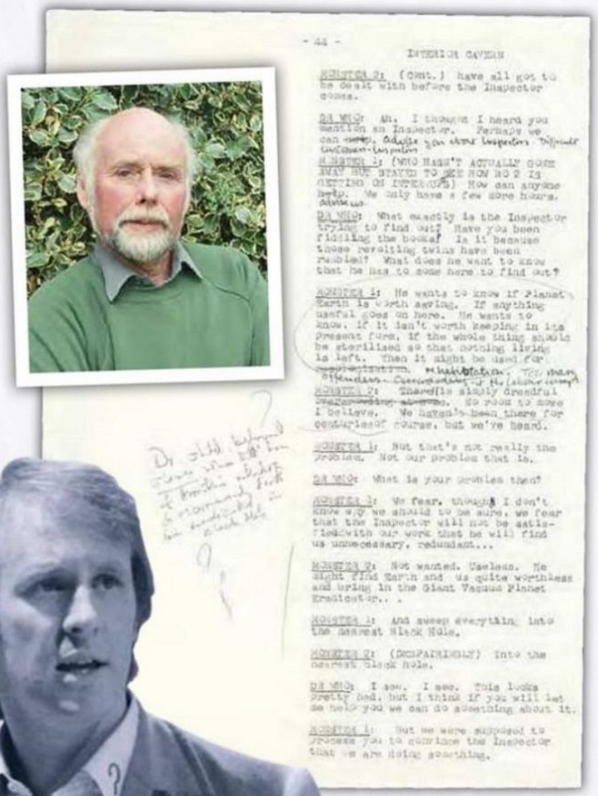
Below right: The Doctor showed off his formidable talent for cricket in *Black Orchid* (1982).

Turlough shows Blacker the inside of the TARDIS. The confused Blacker asks the Doctor if he's dressed for tomorrow's cricket match, which will pit fathers against their sons.

Later, Turlough is able to maintain the pretence of being a pupil by heading to the sanatorium and taking the place of Malpratt-Sprott. The real Malpratt-Sprott hides with Blacker.

In a cavern beneath the tree, the spider-like Molospides – who are named Zarkon, Zaproc and Zortan – do the bidding of their masters. The much larger Arachnipods – Linsta and Theril – hang from webs above their slaves. The Arachnipods are angry that the Molospides haven't caught any of the pupils yet. "There is only a short time," says Linsta. "The schools of this planet must be infiltrated. The youth must be indoctrinated... If a complete takeover of the minds and bodies is impossible then annihilation is the only remedy. Complete annihilation."

Blacker brings the gluttonous Malpratt-Sprott to the TARDIS for something to eat while Tegan starts mopping the school floors.



That night, Turlough is horrified to see a Molospide crawl into the dormitory from an outside window. The sleeping boys are bathed in an eerie light as the creature places them in a trance-like state. Using a device that plugs into the back of the neck, the Molospide recharges each of the twins, reprogramming them for the next day's tasks. At the end of the procedure, it lifts the trance on the other boys. The sound of snoring resumes as the creature climbs out of the window.

The distressed Turlough is still wearing his pyjamas when he returns to the TARDIS. The Doctor is examining the sticky rope when Turlough begins his report.

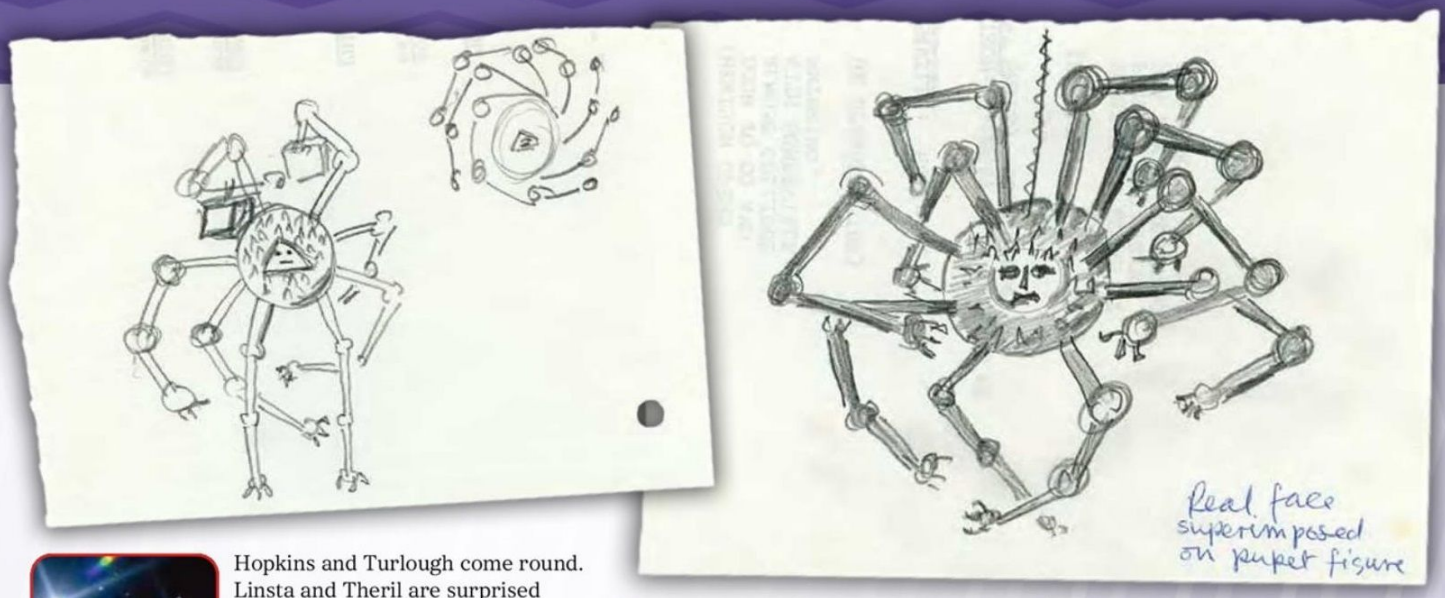
"I must know what galaxy it emanates from and what time structure," says the Doctor. "And when there's one spider in the bath, there's usually many more waiting down the waste pipe."

The next night the Doctor himself witnesses the arrival of the creature in the dormitory. He confronts the Molospide and follows it into the woods, but is unable to gain entrance to the hollowed tree.

The day of the cricket match arrives. The Doctor takes his place fielding near the woods. Elsewhere there's panic, as Malpratt-Sprott's mother, Sharleen, makes one of her rare visits to the school. Such is her unfamiliarity with her son, however, that she's completely taken in by Turlough.

The twins finally succeed in capturing one of the pupils – a boy called Hopkins – and use a twig-like key to gain entrance to the tree. Turlough follows them inside, leaving Tegan to get the real Malspratt-Sprott out of hiding before Sharleen notices her son's absence.

Under the tree a warren gives way to a modern structure dominated by a large screen formed of glistening, dewy cobwebs. Turlough watches as the twins drag Hopkins before the Arachnipods. He's so engrossed that he fails to notice a Molospide behind him. Within moments, he is ensnared...



Above: Original sketches of a Molospide carrying the device used to 'recharge' the twins (left) and an Arachnipod, suspended from its web.

Below: Like *The Night Chargers*, *Mawdryn Undead* depicted Turlough as a pupil at a boys' public school.

Hopkins and Turlough come round. Linsta and Theril are surprised and disgusted to find that human boys come in different shapes and sizes. "Conformity in all things," says Linsta. "That is our aim. No deviations can be tolerated."

"Our instinct is right," adds Theril. "Annihilation is the only answer for this planet." Facsimiles of Hopkins and Turlough will be installed in other schools. Earth will then be disposed of using the Giant Galactic Vacuum and sucked into the nearest black hole.

Linsta and Theril are overheard by Zortan and Zaproc. Already weary of their slavery, the Molospides begin to plot against the Arachnipods.

That night, the Doctor, Tegan, Blacker and Mr Riley attempt to catch Zarkon using a cricket net. The creature escapes, but it drops its twig-like key. The Doctor retrieves the key and they all set off.

Inside the cavern Zarkon pleads for his life, telling his masters they could capture his pursuers – one of whom is a female example of the human species.

Before long the Doctor and his party are taken prisoner. Tegan's complaints trigger a light-hearted exchange. "There's gratitude for you!" exclaims the Doctor. "I've taken you to the far corners of space. I have shown you history through the ages. You have experienced far more than most people your age and still you complain. I don't know, the young these days – never satisfied."

Elsewhere in the cavern, Turlough and Hopkins manage to escape by feeding some of Hopkins' chocolate to one of the Molospides. Meanwhile, Linsta and Theril elaborate on their plan to teletransfer back to the father planet. They will abandon both the Earth and the Molospides.

Bound in one of the webs, the Doctor is powerless to help as Turlough and Hopkins are recaptured...

The Arachnipods threaten to 'process' the Doctor – killing him before a mould can be made of his body. Theril explains the Arachnipods' original intention, which was to invade the Earth because their home planet has become overcrowded.

The Doctor protests that he's not actually human and would make an unsuitable facsimile. He's returned to the cell as the Arachnipods await the teletransfer, which is due to be beamed to them at sunrise.

In the cell, Blacker explains that he has some chocolate too. This is fed to the undernourished Molospides, who become delirious. The Doctor persuades the Molospides to rebel against their masters. The twins are then programmed to retrieve certain equipment the Doctor needs from the school laboratory.

When the twins return, the Doctor starts sabotaging the Arachnipods' overhead webs. Meanwhile, on the surface, the school matron watches as Mr Evans, one of the teachers, tries to chop down the tree.

The Doctor tries to overload the Arachnipods' electrical charge, but his initial attempts aren't successful. Wearing insulating rubber gloves, Tegan and Turlough complete the circuit, causing Linsta and Theril to gurgle, splutter and glow. The Molospides add to the joint effort and gradually the Arachnipods begin to metamorphose. They get smaller, until they're the same size as the Molospides. Eventually they drop from their web. "You have brought us back," says Theril. "Our natures had suffered. We are grateful to you for saving us from our own selves, Doctor."

Linsta and Theril cancel the Giant Galaxy Vacuum and prepare to return home – with the Molospides.

Frustrated by his efforts to chop down the tree, Mr Evans is further baffled to see so many people emerging from inside it. Shortly afterwards, the tree seems to take off, like lightning.

The Doctor surveys the smouldering patch of ground. "Yes, well that's one oak tree no-one will hide in again."

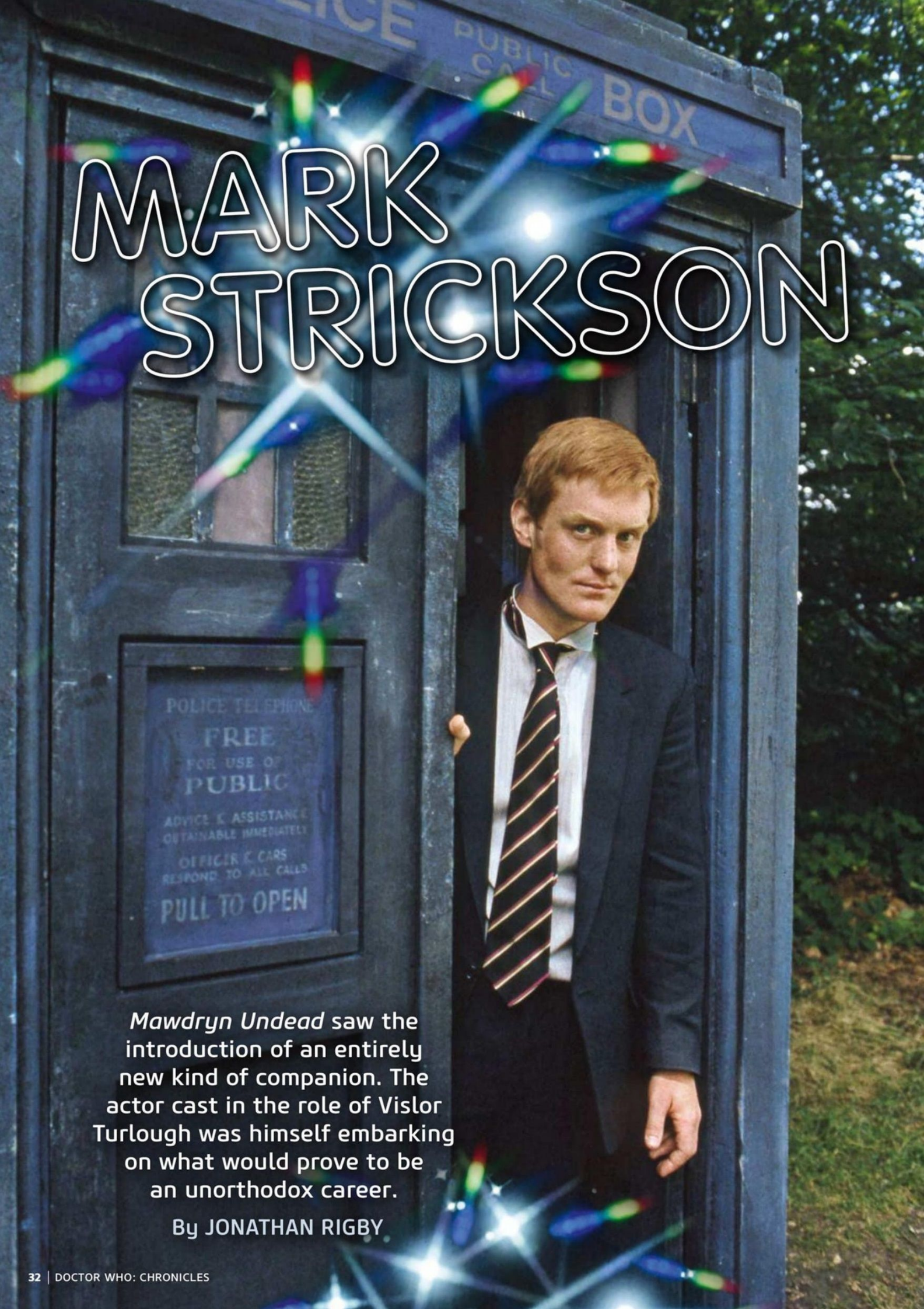
As the sun rises, they all head back to the school.

We can only speculate as to why *The Night Chargers* never made it to the screen. The story is pitched to a younger age group than *Doctor Who*'s 1980s audience, while similarities with previous stories such as *Planet of the Spiders* (1974) and *Terror of the Zygons* (1975) may also have compromised it. Venice worked hard to incorporate the latest Doctor's interest in cricket, although a scene in the second episode when he insists on fielding during a match, rather than going to the rescue of a captured schoolboy, makes him appear strangely obsessed with the game.

The bickering between the TARDIS crew seems faithful to the era, but the Doctor's cantankerous behaviour is firmly rooted in William Hartnell's portrayal. Much of his dialogue would have needed rewriting for Peter Davison's more relaxed characterisation. A script editor may also have tightened up the aliens' rather vague motivation, while finding a more inventive way to integrate Tegan into the story.

The Night Chargers' naïve charm is undeniable, but it's also obvious that the 1983 season required more sophisticated challenges for the Doctor's new companion.

MARK STRICKSON



Mawdryn Undead saw the introduction of an entirely new kind of companion. The actor cast in the role of Vislor Turlough was himself embarking on what would prove to be an unorthodox career.

By JONATHAN RIGBY

"One of the problems of being an assistant on *Doctor Who* is that you have no brain," Mark Strickson told **Doctor Who Magazine** in 1995. "I reasoned that if you brought in a character in his own spaceship, with his own brain, and you hadn't written a scene in which his brain was killed, he can't suddenly become terminally stupid. He has to be a thinking character."

Therein lay the source of Strickson's frustration with the role of Vislor Turlough. As a highly intelligent alien in exile, he somewhat resembled the Doctor himself – and, having joined the TARDIS crew at the behest of the baleful Black Guardian, he was a long way from the true-blue, standard-issue companion of old. Yet it seemed to Strickson that – apart from an intriguing start in *Mawdryn Undead*, a reasonable progression in *Frontios* ("I really loved that one because it said something about Turlough") and a satisfying resolution in *Planet of Fire* – the character was largely reduced to treading water in his seven other stories.

Though Turlough was originally conceived by script editor Eric Saward, his first and last stories were written by Peter Grimwade, who took special care in bringing the character on board and then sending him on his way. *Terminus*, *Enlightenment*, *The King's Demons*, *The Five Doctors*, *Warriors of the Deep*, *The Awakening* and *Resurrection of the Daleks* served him less well, failing to resolve what Strickson called the 'two Doctors' conundrum. "We cannot function like that, it's impossible," he was told by producer John Nathan-Turner, confirming Strickson's suspicion that "There wasn't room for such a diverse, ambiguous character as Turlough." In later years he would look back with fondness on his *Doctor Who* period, despite regretting the scripts' lack of emotional interaction and character development. "The problem with *Doctor Who*," he claimed, "is that it isn't real acting."

Strickson's father, John, was organist and choirmaster at Stratford-upon-Avon's Holy Trinity Church, burial place of Shakespeare. Given this background, "it was just assumed that I would go into the arts," Strickson points out. Born in the Cotswolds village of Ilmington on 6 April 1959, he quickly displayed an aptitude for music, specialising in the French horn. When his brother Adam passed up an audition for the National Youth Theatre, Strickson went in his place and was accepted. There was some acting involved but he was mainly occupied with composing scores for a year's worth of National Youth Theatre productions. Next up was the acting course at RADA, from which he graduated in 1979.

As is customary for student actors, at this early stage Strickson played his fair share of older men, among them the elderly Leonato in an NYT *Much Ado About Nothing* and Judge Brack in a RADA production of *Hedda Gabler*. On turning professional, however, he applied for a job that required a large measure of youthful resilience. The ad, published in *The Stage* in January 1980, noted that "versatile acting and singing skills [are] required. Ability to play a musical instrument desirable." Touring the UK in a converted narrowboat, the Mikron Theatre Company was offering vibrant and meticulously researched canal-side docudrama in the devised shows *Where's Our Cut?* and *Mud in Your Eye!* The performance style, as a contemporary review put it, was "bubbling with infectious enthusiasm" – just like Strickson himself, who found the heavy outdoor workload thoroughly invigorating. "I realised I loved acting," he recalled. "I also realised I loved communicating messages: getting something positive across. I also realised that I loved being out in the open air."

After two years with Mikron, Strickson moved from Britain's wide-open waterways to the casualty department of a Manchester hospital, where his first TV role – in a Granada cop show called *Strangers* – was recorded. Awaiting his first take and keen to get a feel of the 'space', he leaned nonchalantly against a mock reception desk and got wet paint all over his PC's uniform. Next, he was cast as a Brummie ambulanceman called Terry in the long-running BBC soap *Angels*; his half-dozen episodes gave him a crash course in camera technique and resulted in an offer to become a regular character.

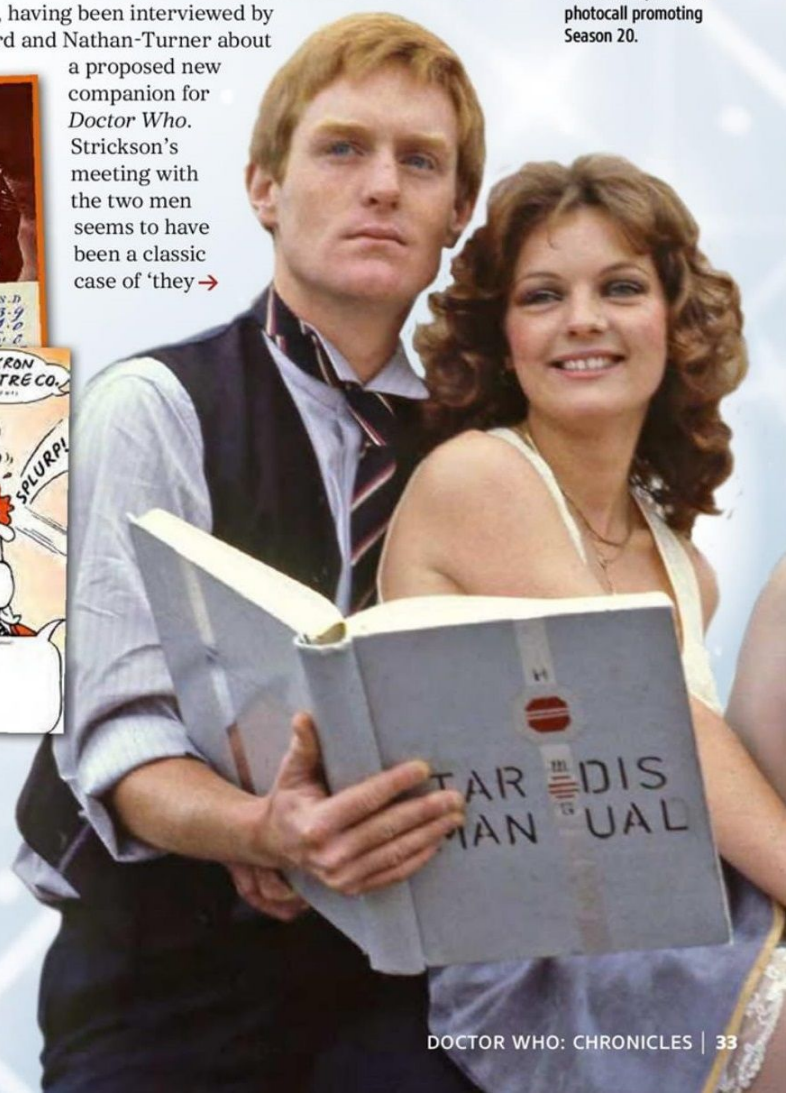
By then, however, he was in a position to turn the offer down, having been interviewed by Saward and Nathan-Turner about a proposed new companion for *Doctor Who*. Strickson's meeting with the two men seems to have been a classic case of 'they→

Opposite page: Mark Strickson as Turlough in *Mawdryn Undead*.

Above: Strickson's RADA graduation photo from 1979.

Left inset: Two early 1980s productions by the Mikron Theatre Company – *Where's Our Cut?* and *Mud in Your Eye!*

Below: With Sarah Sutton as Nyssa, at a photocall promoting Season 20.



AT THE NATIONAL YOUTH THEATRE, STRICKSON WAS MAINLY OCCUPIED WITH COMPOSING SCORES FOR A YEAR.

MARK STRICKSON

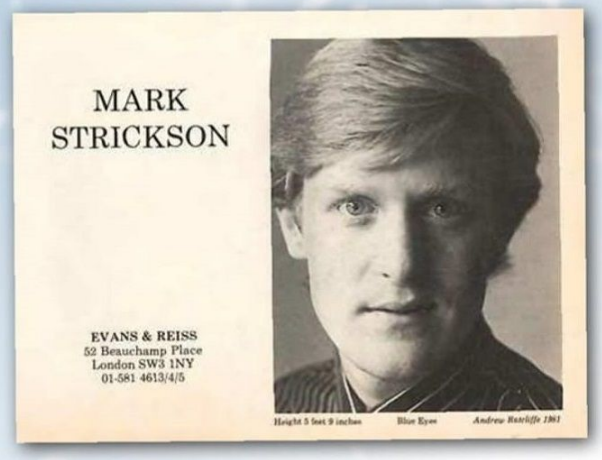
Right: Strickson's entry in a 1980s edition of the actors' directory *Spotlight*.

Far right: The Doctor (Peter Davison), Tegan (Janet Fielding) and Turlough in *Terminus*.

Below left: Turlough uses a crystal to communicate with the Black Guardian in *Mawdryn Undead*.

Below centre: As the young Ebenezer Scrooge in *A Christmas Carol* (1984).

Below right: As a gynaecological registrar in a 1988 episode of *Casualty*.



→ don't have a clue what they want until the right person happens to walk through the door' – and their decision to cast him was clinched by the endorsement of Nathan-Turner's partner Gary Downie, who'd worked with Strickson on *Angels*.

While waiting to hear back from the *Doctor Who* office, Strickson had slotted in a cameo role as a bigoted young thug in *Juliet Bravo*. "I was living in a fool's paradise," he confessed. "I thought, 'This television lark, anyone can do it.' The work seemed to be flooding in." For Strickson, the relative smallness of the BBC in those days meant that "moving from one programme to another is very much like moving from one form to another at school" – an apt comparison, given that Turlough would be introduced in the guise of an English public schoolboy.

Having started on *Doctor Who* towards the end of August 1982, Strickson offered a Turlough soundbite to the *Daily Mirror* as early as December, some two months before the character reached TV screens: "He's a baddie who can be a goodie, but he's very greedy, with a nasty streak in him." To emphasise Turlough's alien qualities, Nathan-Turner initially suggested that he should be bald. Strickson countered by asking for an extra fee to cover loss of earnings during the time his hair grew back. Nathan-Turner quickly changed his tune, deciding to dye Strickson's blond locks an electrifying red. For added eeriness, his eyebrows were swept up and glued into position. "When I first started on *Doctor Who*," he lamented, "I'd go into the supermarket and little children would run away screaming!"

Strickson's work on *Doctor Who* wound up in early November 1983; by mutual agreement with the production team, he didn't fulfil his original 18-month contract, feeling that Turlough had outlived his usefulness. During his time on the show, he enjoyed working with Peter Davison's Fifth Doctor and Janet Fielding's Tegan; "that sort of family atmosphere," he observed, "seemed the best thing to portray." He was also dazzled by the "stunning acting" of *Enlightenment* guest star Keith Barron, got to work with the malfunctioning Kamelion prop in *The King's Demons* ("a complete disaster... laughable, hysterical!"), was grateful for the chance to encounter the Daleks ("they really are the ultimate television monster") and considered the Lanzarote location shoot for *Planet of Fire* "by no means a holiday." As for watching the finished products, this was rarely an option; he'd met his first wife, Julie Brennon, while working with her on the Mikron narrowboat, and by this time they were living together on a television-free houseboat.

"I was an impatient actor who probably thought it was easier to find work than it was," he later reflected. Even so, by March 1984 he was playing the youthful Ebenezer Scrooge in a major TV movie version of *A Christmas Carol* (the older model was played by George C Scott), and in the remainder of the decade he notched up TV credits in *Bergerac*, *David Copperfield*, *Strike It Rich!* and *Casualty*, among others. On stage, he was cast in Thornton Wilder's

STRICKSON'S WORK ON *DOCTOR WHO* WOUND UP IN NOVEMBER 1983 BY MUTUAL AGREEMENT WITH THE PRODUCTION TEAM.

TWO IN THE BUSH

As Mark Strickson explained to **Doctor Who Magazine**'s Benjamin Cook in 2012, his work in nature documentaries often involves "living life on the edge".

"Of course," he elaborated, "it's easy for things to go terribly wrong in a nanosecond... In Australia, I was filming a thing on crocodiles, and I left my cameraman and sound guy down one end of a billabong, because I'd seen birds flying up the other end. I thought, 'Maybe we should go and do some scenics up there, some lovely shots of birds in the morning...' So I went up there on my own, and there was a lizard nest that had been predated by a crocodile... [Only] I realised it hadn't *been* predated. It was *being* predated. The crocodile came out of the water at me and almost got me. It was so close. And nobody would ever have known what had happened to Mark. Nobody would have found any remains of me.

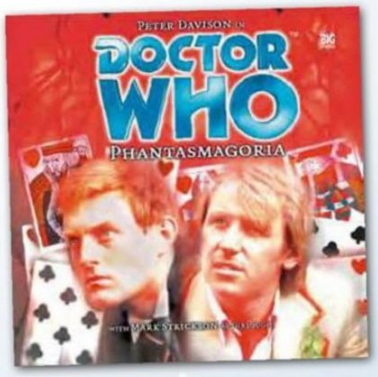
"These things remind you," he concluded, "that you shouldn't walk on your own in the Australian bush. But also, they're the spice of life."

The Skin of Our Teeth at Leeds Playhouse in 1984, then, at Salisbury the following year, appeared in *A Shepherd's Life* and as the disease-ridden Oswald in Ibsen's *Ghosts*, playing opposite Lisa Bowerman in both. In 1986, for his own Raw Deal company, he directed a Strickson-Brennon adaptation of the mediaeval morality play *Everyman*. Staged at St Andrew's Church near Waterloo Station, the production was noted by *The Stage* for its "grandeur of theme and simplicity of language".

And then he changed course. Emigrating to Australia, he studied zoology at the University of New England. "I did my honours on the overwintering biochemistry of the light-brown apple moth," he explained. "I was also developing an external Theatre Studies course... that sort of paid for me to do my degree." There were a few Antipodean television appearances mixed in, too – "inevitably," he pointed out, "playing the token pom: fascist Scottish thugs, fierce English diplomats, drunken English spies..." But his main objective, which he considered "a sort of reaction to acting," was to "have some say in what I'm doing. I'd like to make my own programmes."

And that's exactly what he did. Starting with *The Ten Deadliest Snakes in the World*, he developed a formidable reputation as a writer-director-producer of nature documentaries, becoming Head of Programmes at Oxford Scientific Films in 2001 (helping the company win an Emmy), forming his own New Zealand production company, 5to9, in 2008, and counting the Discovery Channel and National Geographic among his clients. As his work with Mikron had intimated years before, he relished "being out in the open air" and "communicating messages" – in this case, messages springing from his passionate belief that "I need to persuade people to look after our planet."

There was still room for Turlough, however. Starting with the Mark Gatiss-scripted *Phantasmagoria* in 1999, Strickson would recreate the character in an ongoing stream of Big Finish audio dramas. With his misgivings about Turlough's frustrating screen career receding into the past, he happily admits that "It's a wonderful club to be in, *Doctor Who* – and I value it greatly. It *did* change my life, but all for the better."



Top left and right: On location, making nature documentaries.

Left inset above: As Carter in a 1993 episode of *Police Rescue*.

Left inset below: Strickson first reprised the character of Turlough for the Big Finish production *Phantasmagoria* (1999).

Below left: In the Big Finish studio with fellow cast members Jon Culshaw (who voices Kamelion), Janet Fielding and Peter Davison.

Below right: Getting reacquainted with the Black Guardian's crystal for a Big Finish publicity photo.

MAWDRYN UNDEAD

A dislocated schoolboy strikes a deal with the Devil: to escape Earth, he must destroy the Doctor...

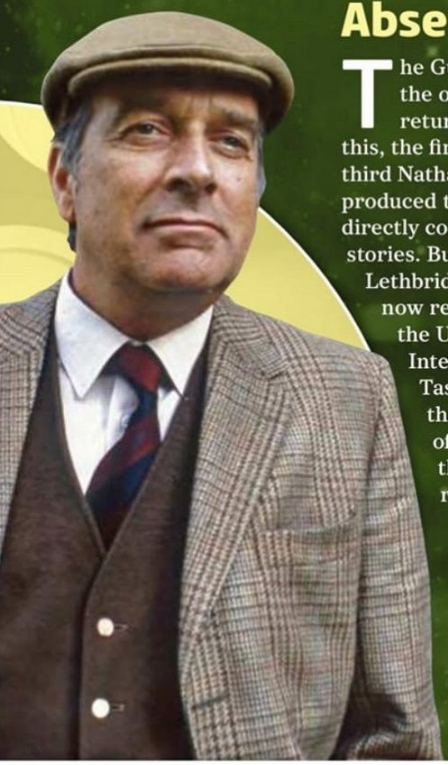
By ALAN BARNES

Back to Black

The reappearance of the Black Guardian, bent on revenge after the previous Doctor denied him the Key to Time, had been telegraphed in the final episode of *The Leisure Hive* (1980), in which the Doctor finally abandoned the Guardian-vexing Randomiser device. "The Black Guardian's a real threat," warned the Doctor's friend Romana, in what sounded like a reminder to the audience – new producer John Nathan-Turner prefiguring the character's eventual comeback, perhaps?

Certainly, Nathan-Turner had plans for the Guardian by May 1981, when he wrote a document describing treacherous TARDIS tenant-to-be Turlough as a "twenty-year-old blond skinny youth... in the employ (or under the control) of the Black Guardian". Cast in the role, Mark Strickson was indeed a natural blond... but in the event, he was obliged to dye his hair ginger to better differentiate him from Peter Davison's Doctor.

Absent from School



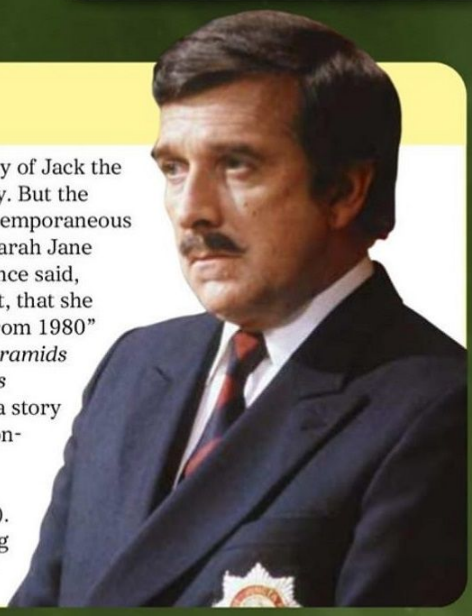
The Guardian wasn't the only character returning in this, the first part of a third Nathan-Turner-produced trilogy of directly connected stories. But Brigadier Lethbridge-Stewart, now retired from the United Nations Intelligence Taskforce, wasn't the first choice of old chum for the Doctor to re-encounter.

"Originally it was going to go right back to the beginning and be the teacher Ian Chesterton," writer Peter Grimwade told Doctor Who Magazine in 1986 – hence the minor public school setting. When actor William Russell proved unavailable, former UNIT medic Harry Sullivan was penciled in.

But Ian Marter wasn't free either, so Nicholas Courtney's Brigadier returned to *Doctor Who* duty. In which case: was Brendon School doctor 'Runciman' meant to be UNIT doctor Sullivan?

For Grimwade, the school locale required no research. "I know the background of that dreadful minor public school very well," he admitted. In fact, Grimwade was an alumnus of an independent boys-only school in Truro – and it seems inevitable that this served as the model for the fictional Brendon (doubled on screen by the former Middlesex Polytechnic at Trent Park in Cockfosters). Whether or not bitter personal experience informed the script's references to corporal punishment goes unrecorded. "Ah, Headmaster. I trust you flogged that young man within an inch of his life?" asks the Brigadier, after Turlough is blamed for pinching his 1929 Humber Open Tourer – at a time when caning and slippering remained legal at public schools.

It's a Date



Two time-dislocated Brigadiers feature in *Mawdryn Undead*. In Part Two, the 1983 version admits to having suffered a nervous breakdown shortly after leaving UNIT seven years before – ie, in 1976. Which flatly contradicts the pre-existing suggestion that the UNIT stories televised between *The Invasion* (1968) and *The Seeds of Doom* (1976) were set a few years into the near future, round about 1979-80 – hence their British space programmes, their third BBC channel, their female Prime Minister and so on.

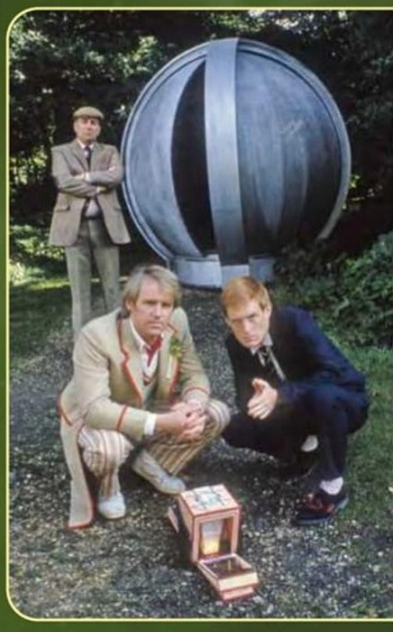
Nearly as many words have now been written on the so-called 'UNIT dating anomaly' as on the identity of Jack the Ripper, probably. But the Brigadier's contemporaneous associate Sarah Jane Smith once said, outright, that she was "from 1980" – in *Pyramids of Mars* (1975), a story production-assisted by a younger Peter Grimwade (above). Who wasn't paying attention, clearly!

Eternal Torment

A transmat capsule, bigger on the inside than the out, connects the obelisk to a mysterious Art Deco-style spaceship that's been orbiting the Earth for 3,000 years. Inside reside the alien Mawdryn and seven of his fellow scientists. Once upon a time – in the hope of making themselves immortal – they stole from Gallifrey a device used by Time Lords in cases of "acute regenerative crises". Alas, they succeeded only in inducing a "perpetual mutation", causing their brains to erupt from their heads. So the elders of their planet (named 'Kastron' in the scripts, but not on screen) exiled the mutants to their opulent prison... which is guided to within transmat distance of a planet every 70 years, when one of them may leave the ship to seek help.

The mutants' wildly convoluted backstory echoes the legend of the so-called ghost ship *The Flying Dutchman* – Peter Grimwade having taken inspiration from an English National Opera presentation of Richard Wagner's *Der fliegende Holländer* (1843). According to an earlier version of the legend, the *Dutchman*'s crew "are supposed to have been guilty of some dreadful crime, in the infancy of navigation; and to have been stricken with pestilence... ordained still to traverse the ocean on which they perished, till the period of their penance expire."

Intriguingly, portraits of the mutants guard the outside of the chamber in which they sleep. They're very like the bas-reliefs of former Time Lords we'll see around Rassilon's sarcophagus in *The Five Doctors* later in the year – a story that also warns of the terrible consequences of seeking immortality. A case of accidental foreshadowing?



Four episodes

Writer: Peter Grimwade

Director: Peter Moffatt

Cast:
Peter Davison (The Doctor), Janet Fielding (Tegan), Sarah Sutton (Nyssa), Mark Strickson (Turlough), Nicholas Courtney (The Brigadier), Valentine Dyall (Black Guardian), David Collings (Mawdryn), Angus MacKay (Headmaster), Stephen Garlick (Ibbotson), Roger Hammond (Doctor Runciman), Peter Walmsley (1st Mutant), Brian Darnley (2nd Mutant), Sheila Gill (Matron).

Highest rating:
7.7 million (Part Four)

Highest chart position:
78th (Part Four)

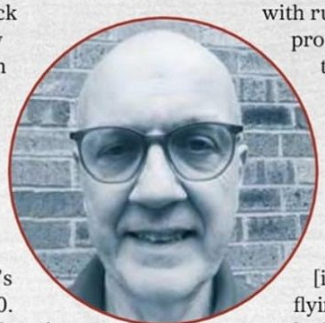
HARD COPY

The insatiable demand for *Doctor Who* publications led to a boom in fanzines. The best of them offered valuable experience to some now professional writers.

By ALISTAIR McGOWN

Long before YouTube channels, podcasts and Twitter, fanzines gave voice to a generation of *Doctor Who* fans. Following in the slipstream of late 1970s punk rock fanzines, it seemed by 1983 that anyone with a typewriter and a bit of enthusiasm was putting together *Doctor Who* digests of news, reviews, interviews, fan fiction and even comic strips.

Celestial Toyroom, the *Doctor Who* Appreciation Society's monthly newsletter, carried almost 150 ads for some 60 different fanzines that year. Following April's Longleat event, *CT* readership leapt to 1,500.



Right inset: Gordon Roxburgh, former editor of the *Doctor Who* Appreciation Society newsletter *Celestial Toyroom*.

Below: The July issue of *Celestial Toyroom* and Volume 8 Number 4 of *TARDIS*.

Yet Gordon Roxburgh, a 22-year-old Scot recently relocated to London, had become editor almost by default. "It was the means to an end," he admits. "I wanted to organise conventions and reckoned the *CT* post would get my name known. I've no idea if anyone else applied for the job!"

Where other fanzine editors had to content themselves with rumours, Gordon enjoyed direct access to producer John Nathan-Turner. "I met him in the pub every month to chat about what was coming up," says Gordon. "If JNT told you, it was official and it went into *CT*.

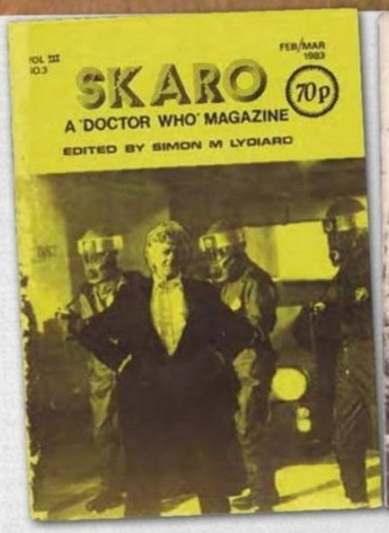
"But he'd be looking through the new issue and saying, 'Where did you get *that* from, Gordon?' – because we also ran stories from other reliable sources. I'd be at DWAS meetings at the One Tun pub [in London's Saffron Hill] and stories were flying around, particularly from fans working at the BBC. If I got a story that way, I'd always add the qualifier that it was 'strongly rumoured'."

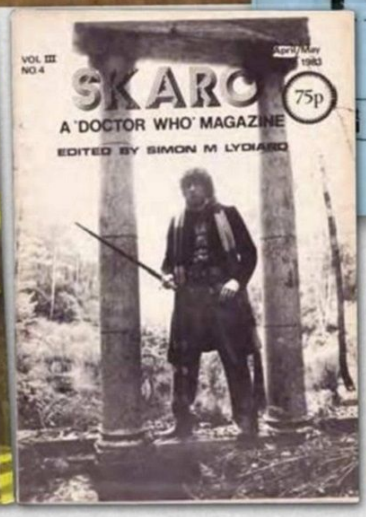
So how did Gordon handle what today we'd call spoilers? "I wouldn't give away too much, even if I'd had unofficial news confirmed. People worked very hard to make these shows, so who was I to ruin the surprise?

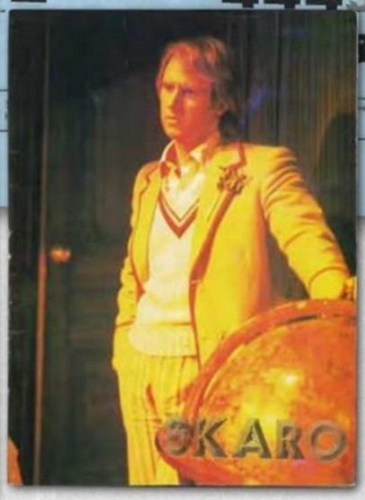
"I wanted to smarten *CT* up and bring in more good headlines," he adds. "I got stick for the rather bald headline DOUGLAS IS DEAD when [director] Douglas Camfield passed away, but it was all I had left on my Letraset rub-down lettering sheet. I didn't have enough letters for CAMFIELD!"

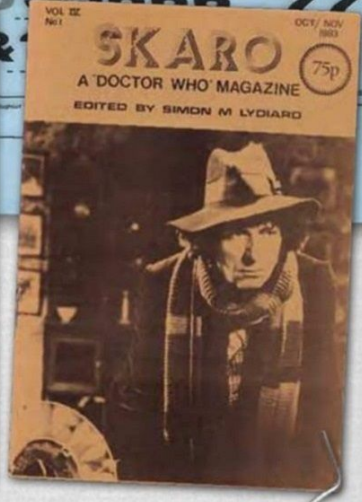
With so many fanzines around, Gordon even began a *Fanzines in Focus* column, recommending the better examples. The era's most respected fanzine was the DWAS publication *TARDIS*. Back in 1978, Gordon's co-founder of the DWAS-affiliated Edinburgh Local Group had been Richard Walter, who edited the group's fanzine *Matrix*. Then in autumn 1980 Richard became the editor of *TARDIS*.

Despite the London-centric bias of the DWAS executive committee, Richard produced *TARDIS* in Edinburgh, shifting from six annual issues to a quarterly schedule in order to spend more time on









each issue. Richard devised new section headings using TARDIS terminology and remains proud to have instigated a regular *Producer's Column* written by JNT.

TARDIS boasted rare photos and excellent reproduction. "We got photos from agencies and paid a copyright fee for all BBC pictures," recalls Richard. "JNT very kindly loaned photos from his production office wall and I had a slides collection from years of visiting the BBC's London photographic library.

Richard left *TARDIS* in late 1984: "I'd had more than a fair innings and felt that, for the good of the magazine, somebody else should bring in new ideas." Richard's final issue wasn't completed due to time pressures, although, as a bonus, he'd produced a lavish anniversary special in November 1983.

Now retired from a career in the NHS, Richard freelances for *Coach & Bus Week*. How does he recall his fanzine years? "Nothing will replace those days when, pre-social media, there was so much enthusiasm," he says. "It was fun and rewarding too."

Outside of the DWAS, others were independently doing it for themselves. The results of the 1982 DWAS fanzine poll, revealed early the following year, saw Simon Lydiard's *Skaro* taking first prize, John C Harding's recently folded Dundee Local Group fanzine *Ark in Space* placed second, and Gary Russell's *Shada* third.

Frontier Worlds had narrowly missed the top three. A slick but amusingly iconoclastic fanzine edited by Peter Anghelides and Peter G Lovelady, this one was devoted to both *Doctor Who* and the BBC space opera *Blake's 7*. With both editors completing final year university studies, *Frontier Worlds* bowed out in early 1984. Anghelides, however, went on to write many *Doctor Who* novels and audios.

The two biggest fanzines in 1983 employed one-word, five-letter titles beginning with S. Both *Skaro* and *Shada* had in recent years adopted semi-professional production standards while building dedicated readerships.

Skaro had steadily grown in popularity since 1979. "Initially, I wrote a lot of the content with my friend Julian Chislett, with other writers coming from the Bath Local Group," says Simon Lydiard. "I broadened the writing pool with people I'd met at conventions. I wanted strong, challenging content and gave contributors plenty of latitude."

In a controversial 1983 article, Simon claimed that fans were hoarding missing episodes, including 1987 story *The Macra Terror*. "That article caused me huge grief," he sighs. "I wish I'd never done it. I was naïve – I thought I was going to flush out missing episodes from private collectors. But it just stirred up a hornet's nest."

Skaro had in recent years adopted semi-professional production standards while building dedicated readerships.

Bootleg video trading was still rare in 1983, and Simon admits that many *Skaro* reviewers wrote from memory or audio recordings. "Julian and I reviewed *The Sontaran Experiment* [1975] from audio tapes early on, and later reassessed our view on seeing the video, revising the article for a reprint."

Skaro was the bestselling fanzine of the time. "The last few issues were selling 2,500 copies," reckons Simon. "We were selling it in specialist shops by then. We had copies at BBC Enterprises' stand at Longleat and completely sold out; we could have sold thousands more."

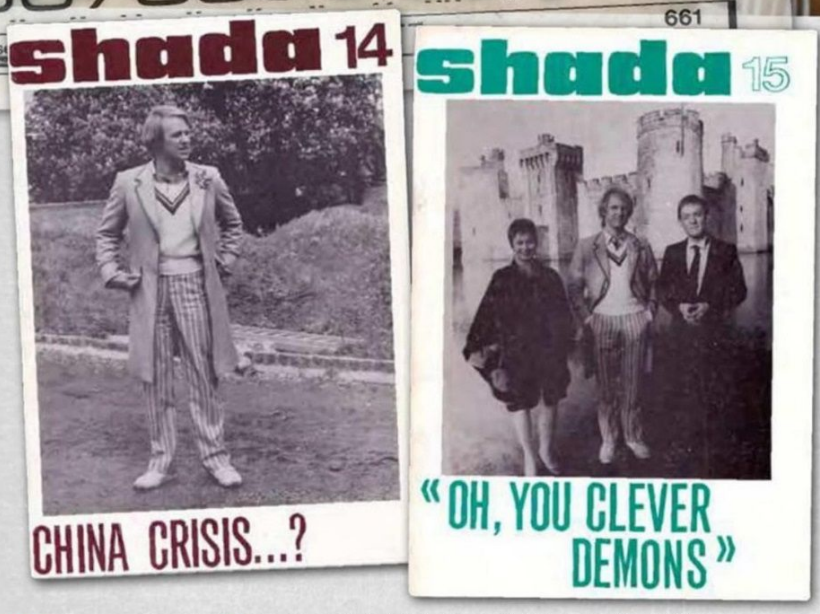
Planning to close *Skaro* in late 1983, Simon bowed to public pressure for a final volume in 1984. Increasingly involved in local politics, he ended *Skaro* to pursue a career in the civil and diplomatic services. "Being a fanzine editor was fun, but it also meant I became hyper-critical of the programme," he reflects. "It's much more fun to just watch and enjoy it these days." →

Above: *Skaro* Vol III No 3, Vol III No 4, Vol III No 6 and Vol IV No 1.

Left inset above: Richard Walter, former editor of *Matrix* and, later, *TARDIS*.

Left inset below: Simon Lydiard, former editor of *Skaro*.

Below: *Frontier Worlds* issues 16 and 17.



Above: *Shada* issues 14 and 15.

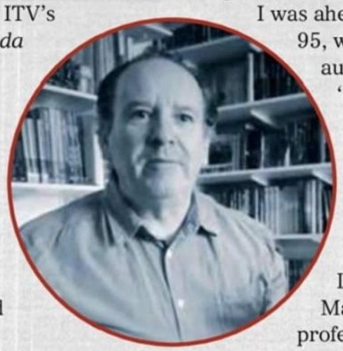
Right: "*Shada* became my unpaid job for a few years," says the fanzine's former editor, Gary Russell. Gary would later edit **Doctor Who Magazine**.

The London scene spawned a circle of a dozen or so fans, all writing for each other's zines.

→ A successful child actor who'd starred in ITV's *The Famous Five*, Gary Russell started *Shada* after leaving school, aged 16, in 1980. "*Shada* became my unpaid job for a few years," says Gary, laughing. "I was sitting around, living at home. Luckily I earned enough money by acting – and continued to until I was 19 – to keep me afloat. I'd voraciously consumed fanzines since joining the DWAS in 1979, and arrogantly started arguing with other people on their letters pages. I got a bit of a name and reputation as a result.

"I met loads of these people at the first DWAS Inter-Face event in summer 1980 and decided, 'I want to do this!' The first issue of *Shada* was out *very* soon after that. My main thing with *Shada* was interviews. I was then working at the National Theatre, which gave me access to many actors."

The London scene spawned a circle of a dozen or so fans, all writing for each other's zines. "I went to the One Tun pub with the DWAS exec a lot when I became the assistant editor on *Celestial Toyroom*," remembers Gary. "I don't drink and I found it quite cramped and oppressive to be honest. I was happier when the get-togethers were shunted off to the bigger and better Fitzroy Tavern."



Shada departed on a high in 1984, winning 1983's DWAS poll. "I was selling over 1,000 copies, with Forbidden Planet in London taking 250 each time," recalls Gary. "We heard rumbles that the BBC were taking an unhealthy interest in fanzines selling those kind of numbers, and since I was writing for **Doctor Who Magazine** by then, I thought it best to kill *Shada* while I was ahead." Gary would edit **DWM** from 1992-95, was a founding producer of the Big Finish audios, and now produces BBC Studios' 'missing episode' animations.

A surprise runner-up in the DWAS poll was *Aggedor*, edited by O-Level student Alec Charles. *Aggedor*'s writing roster included Richard Marson, Justin Richards, David Richardson, David Saunders and Martin Wiggins, all of whom would enjoy professional associations with *Doctor Who* in the coming years.

Third-placed *Cygnus Alpha* was a multimedia fantasy zine edited by Paul West. The publication was named after a *Blake's 7* episode, but maintained a keen *Doctor Who* focus. This year's output included fan fiction and an opinion column from teenage writer Paul Cornell, who would later write episodes of television *Doctor Who*.

Fledgling fanzines could only dream of *Skaro* and *Shada*'s four-figure circulations. Nicholas Setchfield, a

CUT AND PASTE

The products of underground *Doctor Who* publishers ranged from borderline illegible to near-professional. With most fanzines produced at A5 size, they were originally cut and pasted onto A4 boards and reduced at the printing stage.

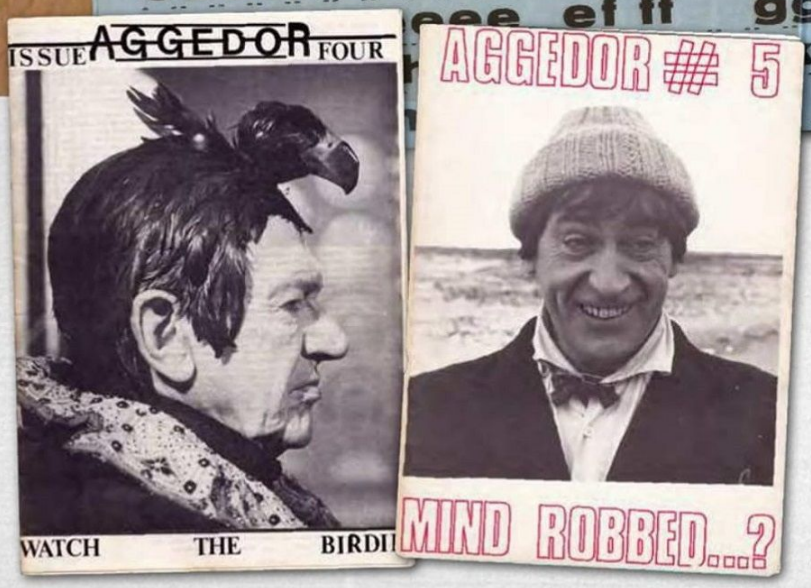
"I had *TARDIS* typeset and printed by the Edinburgh University Print Department," remembers Richard Walter. "You handed in typewritten pages that came back as photocopied 'galleys' of typeset columns in different fonts and sizes, to be cut and glued onto pages. My finalised, submitted pages showed where photos and artwork should be placed." *Skaro* was one of just a few fanzines that could afford professional typesetting.

Gary Russell had a helping hand on *Shada*, as he explains. "Peter Anghelides of *Frontier Worlds* arranged litho printing for our first couple of photo covers. Soon after, I found a litho printer two roads away who would print, cut, staple, do it all for me. I'd drop in the pasted-up cardboard sheets and a week later pick up boxes of finished *Shadas*."

Grass-roots editors took a catch-as-catch-can approach. "I relied on favours from friends and family with access to photocopiers," recalls Nick Setchfield. "*Arc of Infinity* issue three was the first printed professionally, which made me feel like a proper press baron!"

Skonnos editor Mark Campbell was equally enterprising. "My mother worked in a bank, and I coerced her into photocopying them," he explains. "I'd collate the pages, lay them flat and staple them with an unfolded old stapler, biting into a thick eraser. I'd then manually fold the metal staples over with my fingers, which now and again proved painful."

Truly, fanzines were a product of blood, sweat and occasionally tears.



Left: *Aggedor* issues 4 and 5.

Left inset above: Nick Setchfield, the former editor of Axos and *Arc of Infinity*, became a professional journalist and now contributes to **DWM**.

Left inset below: Mark Campbell, the former editor of *Skonnos*, has written a number of *Doctor Who* books in recent years.

Below: *APC Net* Vol 1 No 2.

Bottom: *Arc of Infinity* issue 1, *Cloister Bell* issue 6/7, *Skonnos* issue 4 and *DWB* issue 3.

14-year-old schoolboy from Cardiff, edited *Axos*, his first fanzine, in 1981. He followed this up with *Arc of Infinity*. "I had an overwhelming and possibly unhealthy urge to make my own fanzine," remembers Nick, now a regular **DWM** contributor. "All those ads in *Celestial Toyroom* showed it could be done, and that spirit was quite infectious."

Arc of Infinity's first issue, published in May 1983, sold a quietly impressive 110 copies before reprints. An interview with director, and fellow Cardiff resident, Pennant Roberts was its chief draw. "He was the first person I interviewed face to face, and I'm so grateful he took me seriously," says Nick.

Arc came to a sudden halt in 1984. "Issue four was all ready to be printed, but I never quite got around to it. Somehow my enthusiasm dwindled and then quietly died. But six issues overall isn't bad, and it was brilliant groundwork for my eventual career." Nick later became features editor at *SFX* magazine, winning many Marvel Cinematic Universe scoops.

The similarly small-scale *Skonnos* started humbly but its 16-year-old editor Mark Campbell (then Mark Benoy) soon nabbed an exclusive JNT interview. "I loved fanzines' enthusiasm," says Mark, grinning. "I found it genuinely transformative. You could create something unique to yourself and have it read – and hopefully enjoyed – by complete strangers anywhere in the world."

Skonnos was a homegrown affair, as Mark explains. "I had a shonky old typewriter – the lines of text were all slightly wobbly – and the photographs were cut out of old issues of *Doctor Who Monthly*! Headings were done using Letraset, which could be frustrating when they didn't rub down. When I ran out of letters, I had to use a zero for a letter 'O'.

"Editing a fanzine harnessed and legitimised my creativity," adds Mark. "My later freelance writing career was definitely shaped by working on *Skonnos*."

Making inroads in 1983 was *Cloister Bell*, from 16-year-old Owen Bywater and 13-year-old Robert Shearman. In 2011, the latter decried his childhood scribblings as "awful" and "staid and reactionary", yet from these humble beginnings came the acclaimed, Shearman-scripted TV episode *Dalek* (2005).

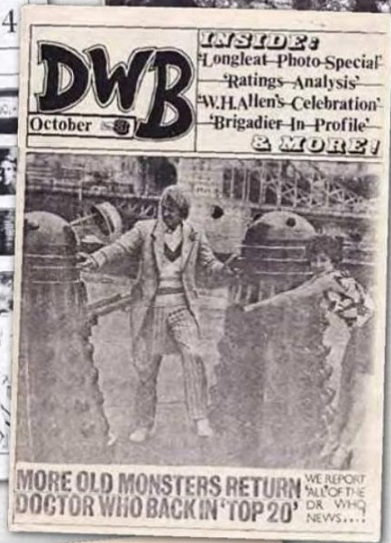
Other fanzines in 1983 included Jeremy Bentham's ongoing factual partwork *An Adventure in Space & Time*, Richard Bignell and Chris King's *Radio Times* cuttings journal *Chronotis*, plus *Dynatrope*, *Laseron Probe*, *Space Rat*, *Underworld*, *Views News & Reviews* and *Vortex*.

Amid newcomers like *The Animus*, *APC Net*, *Eye of Horus*, *Mawdryn*, *Metebelis* and *Paradise Lost*, the most significant arrival was an upstart monthly news zine called *Doctor Who Bulletin*, edited by Gary Levy (known later as Gary Leigh). Kicking off in August and taking fifth place in DWAS' early 1984 poll, *DWB* soon majored in anti-JNT sensationalism.

Selling well via London's Forbidden Planet, *DWB* quickly came under BBC threat regarding commercial sales, but the ambitious Levy appeared unbowed. Indeed, a 'next issue' trail in *DWB*'s December 1983 issue pointedly asked: "Will JNT ever go?"

The age of innocence was clearly over and the course was set for a fanzine battleground over the next few years.

ARC OF INFINITY
ISSUE 1
Cloister Bell 6/7
Can Leee John act?
Did Lynda Baron go over the top?
PLUS - exclusive interview with ELISA



TERMINUS

In a broken-down ship at the precise heart of the known universe, a plague-ridden Nyssa reaches her journey's end.

By ALAN BARNES

Final Destination

With its infrastructure composed largely of exposed metal scaffolding, Dick Coles' designs for the eponymous spaceship *Terminus* were the latest example of a trend established in *Warriors' Gate* (1981) – for functional, industrial-chic interiors not unlike those of the *Nostromo*, seen in the 1979 cinema smash *Alien*. In fact, the fanzine *In Vision* claimed that some of the space junk piled in heaps throughout *Terminus*, much of it sourced from independent prop stores, had originally featured in that Ridley Scott movie.

Terminus was written by *Warriors' Gate* author (and horror novelist) Steve Gallagher (left), who was obliged to incorporate Nyssa's departure into his second script for the series. *Terminus*, it transpires, is where victims of the fictional Lazar's Disease are transported. "We're on a leper ship! We're all going to die!" exclaims space pirate Olvir at the end of Part One, when he realises their destination.

The "leper ship" line led a representative of the charitable Leprosy Mission to accuse the programme of "indoctrinating youthful watchers with medieval ideas about a mildly contagious disease" in the pages of the *Radio Times*. Turlough actor Mark Strickson concurred, telling **Doctor Who Magazine** in 1985 that he'd thought "there was something a bit sick about doing a story in a leper colony. I know it was all in the future, and not meant to be accurate medically, but there was an unpleasant feel to it all the same..."

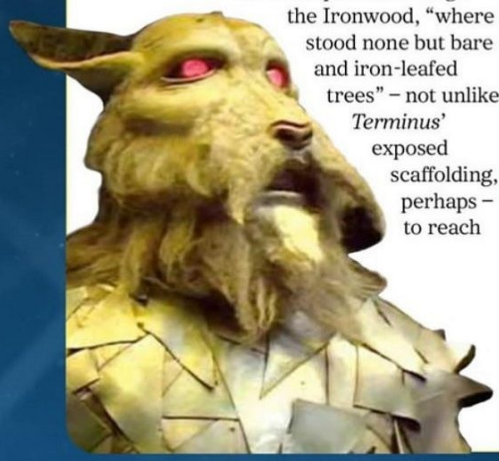
Breaking Bad?

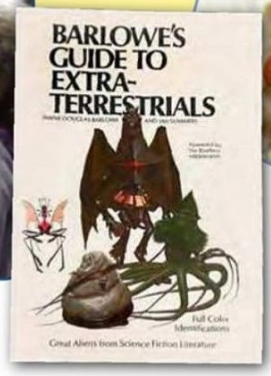
Ultimately, Nyssa decides to stay on *Terminus* to help the Lazars, having learned at first hand that their condition may be cured by radiation therapy. To ensure the assistance of the Vanir – the slaves on whose labour *Terminus* depends – she'll have to synthesise vast quantities of hydromel, the drug that ensures the compliance of the helplessly hooked Vanir. It's perhaps fortunate that, amid all the Lazar controversy, nobody noticed that the Doctor's friend was leaving the TARDIS in part to brew a narcotic, like a Trakenite Walter White!

Nyssa's sky-high associates took their collective name from a gaggle of minor gods from Norse mythology. Their individual names also came from old Scandinavian sources: Bor was the father of Odin, Sigurd was a dragon slayer (equivalent to the Germanic Siegried) and Valgard appears to have been a compound of the place names Valhalla and Asgard. Leader Eirak might plausibly have taken his name from either Eir, supposedly a goddess of the healing arts, or Erik Bloodaxe, hero of the 10th-century poem *Eiríksmál*. In Gallagher's original conception, it was hard, at first sight, to tell if the armoured, helmeted Vanir were men or machines – wearing radiation suits "modelled on medieval memento mori gravestone designs", with "bones and sinews... moulded into the surface like old brass".

Hound of Hel

The huge, dog-headed Garm carries the infected into the irradiated Forbidden Zone in order to cure them. The Garm, too, was taken from Norse mythology, in which it guarded the entrance to the underworld, or Hel (sic). According to HA Guerber's *Myths of Northern Lands* (1895), the spirits of the dead passed through the Ironwood, "where stood none but bare and iron-leafed trees" – not unlike *Terminus*' exposed scaffolding, perhaps – to reach the Hel-gate, "beside which the fierce, blood-stained dog Garm kept constant watch, cowering in a dark hole known as the Gnipa cave..."





In his stage directions, Gallagher specified that the "immense" Garm should be seen "only in silhouette" – and that all the viewer would perceive of it was something "dog-headed with two brightly burning red eyes (practical lights)". In 1996, Gallagher told *In Vision*: "I'll be honest, I was certain from the beginning that a larger-than-life dog monster would be hard to pull off, but I was equally certain that it could be done with a menacing voice and a big silhouette and absolutely nothing more explicit than that."

On screen, however, the Garm was rendered entirely visible, its design supposedly part-inspired by a visualisation of the cat-faced, bear-bodied 'Tran' – from Alan Dean Foster's SF novel *Icerigger* (1974) – found in *Barlowe's Guide to Extra-Terrestrials* (1979), an illustrated bestiary. "In practice, he looked as if he'd been modelled on the dog in *Hector's House*," rued Gallagher, recalling a French puppet show that aired on the BBC from 1968.

* Part One broadcast in Wales on 14 February.

Dead Centre

In *Castrovalva* (1982), the newly regenerated Doctor was nearly immolated at rebirth, when the Master contrived to send his TARDIS into the heart of Event One – the Big Bang. Turns out said Bang occurred after *Terminus*' original pilot ejected a mass of unstable fuel into the void, then got thrown into the future by the resulting explosion; that's why *Terminus* sits at the exact centre of the universe. But since *Terminus* started out as a time-travelling vessel that jumped back into the void, this has to be an example of a so-called 'bootstrap paradox': the pilot could never have existed if their actions hadn't brought the universe into being.

The universe's accidental creator isn't named. But perhaps that's one for theologians...

Four episodes

Writer: Steve Gallagher

Director: Mary Ridge

Cast:
Peter Davison (The Doctor), Janet Fielding (Tegan), Sarah Sutton (Nyssa), Mark Strickson (Turlough), Liza Goddard (Kari), Dominic Guard (Olvir), Valentine Dyall (Black Guardian), Rachel Weaver (Inga), Martin Muncaster (Tannoy Voice), Martin Potter (Eirak), Andrew Burt (Valgard), Tim Munro (Sigurd), Peter Benson (Bor), RJ Bell (The Garm).

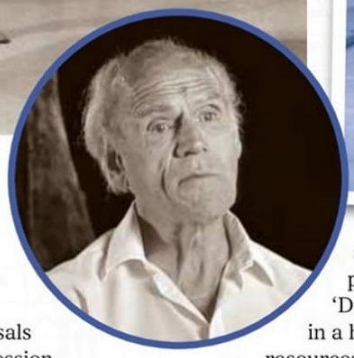
Highest rating:
7.5 million (Part Two)

Highest chart position:
75th (Part Two)

Getting THE PICTURE

BBC Television Centre is where the vast majority of *Doctor Who* episodes were recorded throughout the 1970s and 80s. The BBC's most famous building was also its busiest, and during Season 20 producer John Nathan-Turner had a fight on his hands to secure the facilities he needed...

By JONATHAN HELM



In 1982, the typical production pattern for a four-part *Doctor Who* story began with location filming (or pre-filming at Ealing) followed by studio rehearsals in Acton. A two-day studio recording session at Television Centre was followed by another week of rehearsals and then a further three-day studio recording session. Studio facilities at the BBC were allocated by the Planning Department, which determined where and when every BBC production would be made.

The first Season 20 story to enter production was *Snakedance,* directed by Fiona Cumming. The serial only had one day of pre-filming at Ealing, so Cumming was allocated two three-day recording sessions (12-14 April 1982 and 26-28 April 1982) in Television Centre Studio 6 (TC6). John Nathan-Turner described himself as a 'hands-on' producer and was always present in the studio gallery when *Doctor Who* was being recorded. JNT was pleased by what he saw during the first studio session on *Snakedance* and invited Cumming to direct *Enlightenment* later in the season.

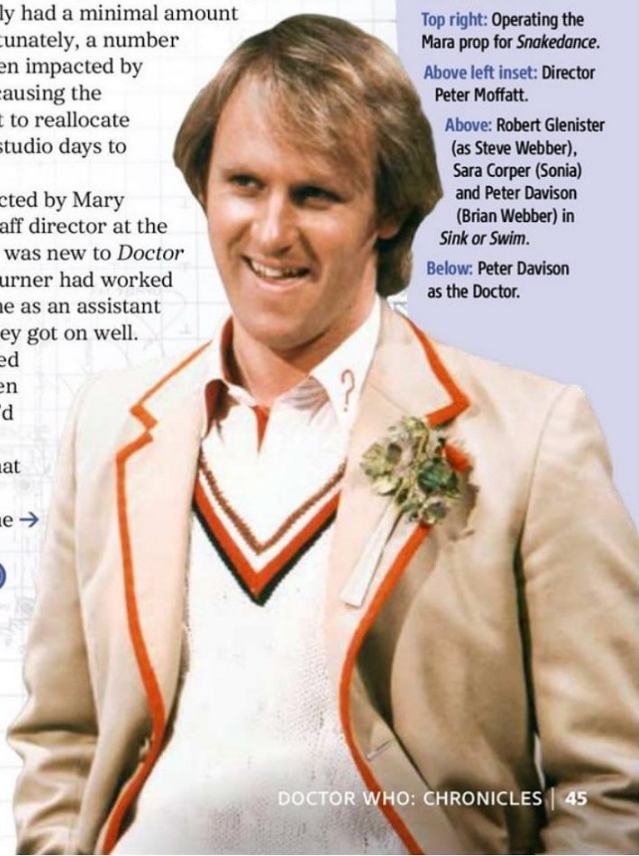
Arc of Infinity was allocated two studio recording sessions (17-18 May and 31 May-2 June) in Television Centre Studio 1 (TC1). The director was Ron Jones, another of Nathan-Turner's company of trusted directors. During Season 19 in 1982, JNT had been impressed by the way Jones handled *Black Orchid* and *Time-Flight* more or less back to back. Jones was perhaps more adept at location filming than studio recording. There had been a slight overrun on *Time-Flight* and the second studio session for *Arc of Infinity* only just finished on time. Despite this, JNT saw Jones as a safe pair of hands and would invite him back next season.

Following a three-month summer production break to allow Peter Davison to record a third series of his sitcom *Sink or Swim*, the next serial into production was *Mawdryn Undead,* directed by Peter Moffatt. The Planning Department had originally booked Television Centre Studio 8 (TC8) for the serial, and designer Stephen Scott had drawn up detailed studio floorplans for both sessions. Around this time, the EETPU, the electrician's union, began escalating a series of industrial disputes, seriously disrupting television production during nominated 'Days of Action'. This resulted in a hasty reshuffling of studio resources, with *Mawdryn Undead* shunted from TC8 to TC6. The floorplans had to be revised, but this was only a minor inconvenience as the studios were a similar size.

Anticipating further industrial disputes, Peter Moffatt devised an efficient way of recording *Mawdryn Undead.* While a scene was being recorded on one set, the director had actors and cameras on another set ready to begin recording immediately. Bouncing between sets like this cut down on the number of recording breaks and ensured Moffatt finished on time. To JNT's delight, *Mawdryn Undead* wrapped production over an hour ahead of schedule on the final day in studio.

The ongoing industrial dispute between the BBC and members of EEPTU caused severe disruption during the planning stages on *Terminus.* Like *Snakedance*, *Terminus* should have had two three-day studio recording blocks, because the serial only had a minimal amount of pre-filming. Unfortunately, a number of BBC shows had been impacted by the ongoing strikes, causing the Planning Department to reallocate one of the *Terminus* studio days to another production.

Terminus was directed by Mary Ridge, a long-term staff director at the BBC. Although Ridge was new to *Doctor Who*, John Nathan-Turner had worked for her during his time as an assistant floor manager and they got on well. The director expressed serious concerns when she was told that she'd lost a studio day, but JNT reassured her that that the serial could still be completed. The →



Opposite page inset: BBC Television Centre.

Opposite page main: The TARDIS console in the studio.

Top left: Nicholas Courtney (as the Brigadier), Peter Davison (the Doctor), Janet Fielding (Tegan) and Sarah Sutton (Nyssa) on set for *Mawdryn Undead.*

Top right: Operating the Mara prop for *Snakedance.*

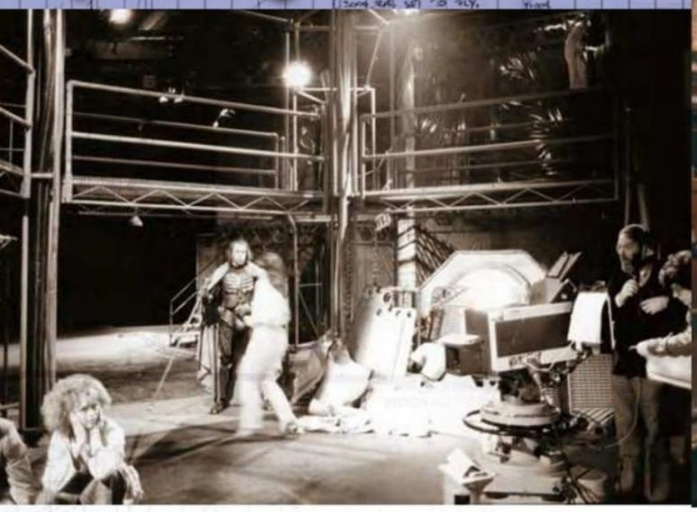
Above left inset: Director Peter Moffatt.

Above: Robert Glenister (as Steve Webber), Sara Corper (Sonia) and Peter Davison (Brian Webber) in *Sink or Swim.*

Below: Peter Davison as the Doctor.

WHILE A SCENE WAS BEING RECORDED ON ONE SET, PETER MOFFATT HAD ACTORS AND CAMERAS ON ANOTHER SET READY TO BEGIN RECORDING.

Getting THE PICTURE



Above left: Part of the *Terminus* set.

Above right: Recording the party scene for *Enlightenment*.

Right inset: Director Mary Ridge.

Below left: Preparing the robot for a take in *Terminus*.

Below right: Kari (Liza Godard) looks on as the Doctor struggles to save the universe in *Terminus*.

→ first studio recording session on *Terminus* began on Monday 11 October 1982 in TC6. To make up for the lost day, Ridge had planned her studio schedule in meticulous detail. Unfortunately, when the director arrived at the studio, she discovered it was in total darkness. This had nothing to do with the threatened industrial action by the electrician's union – it was simply a power failure. Ridge's schedule went out of the window when the fault took nearly two hours to repair. Losing two hours on an already short schedule was bad enough, but then a series of problems with costumes, sets and visual effects caused further delays.

The second recording session on *Terminus* took place in Television Centre Studio 8 (TC8) from Monday 25 to Wednesday 27 October 1982. JNT told Ridge that, if necessary, she could have a run-on to 11.00pm to complete recording on the final day. With only 25 shots left to be recorded at 9.55pm, Ridge was suddenly informed that the extra hour was no longer available. When the lights went out in the studio, Nathan-Turner allegedly slammed the script down in the gallery and exclaimed, "Well, that's it then!" An expensive remount would be needed. This was the first time this had happened to Ridge in her long career and she was horrified. The remount also upset Sarah Sutton, as this was supposed to be her last day on *Doctor Who* as Nyssa. Her leaving party still went ahead but Sutton would have to return for the remount.

The following week, Fiona Cumming was back at Ealing for three days of filming on *Enlightenment*. Filming went well, but during studio rehearsals Nathan-Turner and Cumming were informed that the studio dates for both recording sessions on *Enlightenment* had been scrapped due to industrial action. The original intention had been to remount the remaining *Terminus* scenes alongside the studio recordings for *Enlightenment*, but that was no longer possible. The cast were told to stand down and wait for further news while all work on *Enlightenment* and *Terminus* was suspended.

During this unexpected downtime, Nathan-Turner was desperately trying to save the final story of the season. Peter Grimwade had been engaged to direct a story called *The Return*, which would bring back the Daleks. A two-day film shoot had been scheduled for 4 to 5 January 1983, with the first studio recording block booked from 16 to 18 January. However, these studio dates would now be needed for *Enlightenment*. In his **Doctor Who Magazine** memoirs in 1996, JNT recalled how the Dalek story slipped away. "The first dates were shunted, then re-shunted. Again, and again it went on; post-production schedules were amended, and then even condensed in order to allow us to hang on to the project. However, in the end, the Planning Department simply told us that the final four-part story was cancelled."

ONCE MORE, WITH EALING

From its very first episode, *Doctor Who* had regularly carried out pre-filming at Ealing Film Studios. Ealing was generally used for sequences that would have been difficult to achieve in an electronic multi-camera studio. The first scenes to be filmed for Season 20 were the sequences set in the desert of Manussa for *Snakedance*, which were shot on Stage 2 at Ealing. Fiona Cumming elected to pre-film these scenes because there were restrictions on using live snakes in BBC studios.

Ealing was also used for the scenes in *Terminus* where Tegan and Turlough are trapped in the ventilation system. Stage 3B at the studio incorporated a large sunken water tank, which was drained so the production team could use the empty area. This was an uncomfortable shoot for Janet Fielding and Mark Strickson, who spent most of their time crawling along on all fours. Stage 3B was used for the scenes set on the decks of the sailing ships in *Enlightenment*, too. This was another uncomfortable shoot for Strickson, who had to be flown on a Kirby wire for the sequence where Turlough throws himself overboard. The ambitious model sailing ship sequences were also filmed at Ealing.

The scenes at UNIT HQ and at the top of the Dark Tower in *The Five Doctors* were filmed at Ealing on Friday 18 March 1983. The 20th anniversary episode was the last time Ealing would be used in the original run of *Doctor Who*.

With one story cancelled and two stalled in mid-production, Nathan-Turner pressed ahead with location filming on *The King's Demons* from Sunday 5 to Tuesday 7 December 1982. The two-part serial was directed by Tony Virgo, another newcomer to *Doctor Who*. For the *Terminus* remount, the Planning Department allocated an extra studio day to the start of *The King's Demons* recording block. On Saturday 18 December 1982, Mary Ridge returned to direct the few remaining sequences from *Terminus* in a TC1 session that lasted just three-and-a-half hours.

The two-day recording session for *The Kings Demons* took place in TC1 from 19 to 20 December. Anticipating problems with the complicated Kamelion prop, Virgo had scheduled all the scenes with the robot for the end of the second day. As expected, the robot often broke down, causing serious delays while repairs were carried out. Eventually its arm froze in mid-air and all attempts to repair it failed. Virgo recorded what he could but, by the time the studio lights went out, there were still ten scenes left to be recorded. Another costly remount was needed.

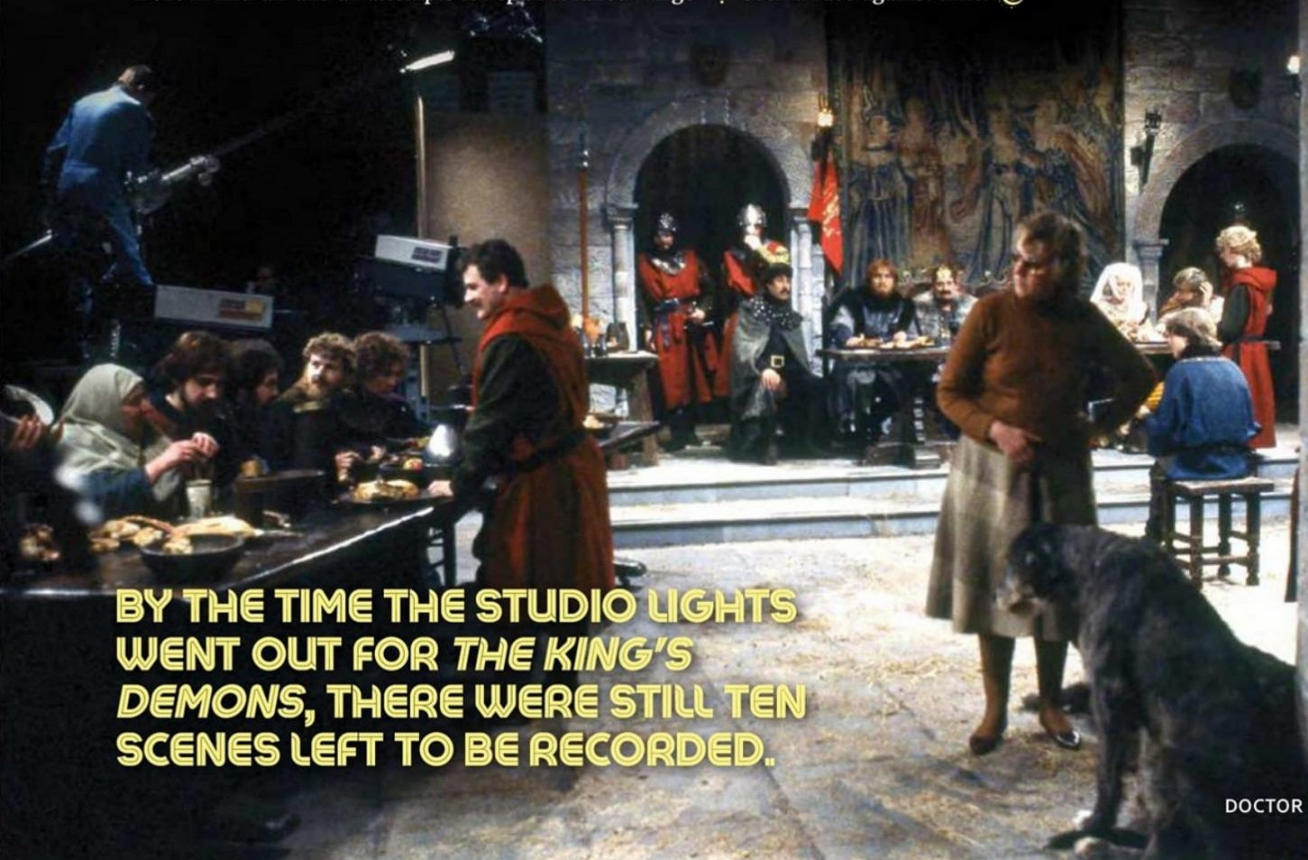
The remount on *The King's Demons* took place on 16 January 1983 in TC1. The recording session ran smoothly and the production wrapped well before 10.00pm. The very next day, studio recording finally commenced on *Enlightenment*, also in TC1. Fortunately, recording went without a hitch and Fiona Cumming managed to finish on time. With only 27 days before *Enlightenment*'s transmission date, there was a lot of pressure to get the post-production work completed on time. Composer Malcolm Clarke only received an edited cut of *Enlightenment* Part One on 20 February and the episode was scheduled for broadcast on 1 March.

Even by *Doctor Who*'s standards, Season 20 had truly been a race against time.

Above from left: Filming *Snakedance* at Ealing; Turlough (Mark Strickson) and Tegan are trapped in the ducting in *Terminus*; ships sail through space in *Enlightenment*; Sarah Jane Smith (Elisabeth Sladen) is helped to the top of the Dark Tower by the Doctor (Jon Pertwee) in *The Five Doctors*.

Left: Director Tony Virgo.

Below: Recording *The King's Demons* in Studio 1 at Television Centre.



BY THE TIME THE STUDIO LIGHTS WENT OUT FOR *THE KING'S DEMONS*, THERE WERE STILL TEN SCENES LEFT TO BE RECORDED.

FLIGHT INTO INFINITY

In 1983, the Target *Doctor Who* novelisations celebrated their tenth anniversary. The popular range was uniquely placed to both delight and exploit the show's expanding fanbase.

By STEVE COLE

Target Books was established as the children's imprint of Universal-Tandem Publishing in 1972, with some reissued *Doctor Who* novelisations arriving the following year purely to make up the numbers.

Fast-forward ten years, and the series of new books triggered by those initial reissues had become a mainstay for WH Allen, the company that had taken over the Target brand in the interim. The tenth anniversary year for Target's novelisations was one of subtle reinvention; as *Doctor Who* relived past glories on television, the books became even bigger business.

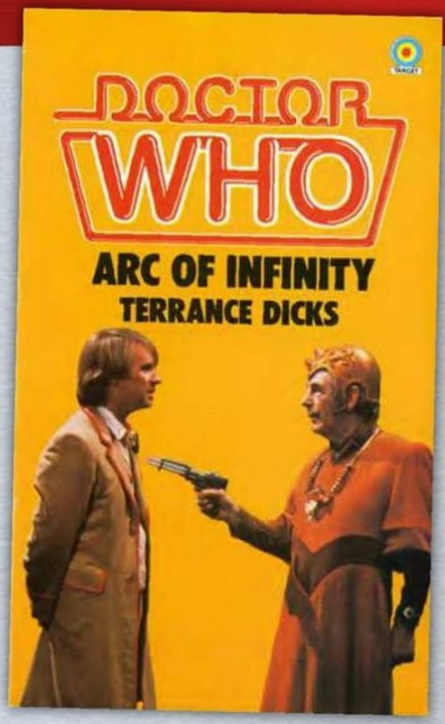
Target's tenth anniversary was also the programme's 20th, and 1983 saw an explosion of interest in the history of *Doctor Who*. In that offline age, the majority of older TV stories had never been repeated, so the books were the only means for an evolving fandom, ever more organised and focused, to experience them. And, of course, the TV show in 1983 had never celebrated its past more blatantly, culminating in that much-anticipated mainstream primer, *The Five Doctors* – written by the man whose name was almost synonymous with Target Books, Terrance Dicks.

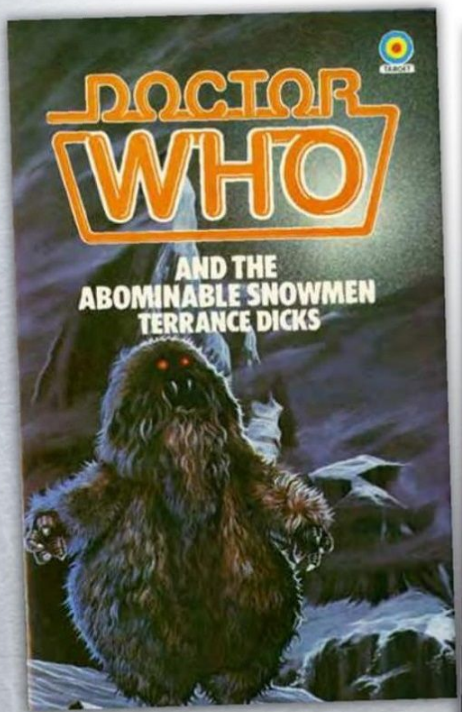
1983 FEATURED A RECORD NUMBER OF NEW BOOKS FEATURING THE CURRENT DOCTOR, WITH ONLY *MEGLOS* INTERRUPTING A CONSISTENT RUN FOR THE FIFTH.

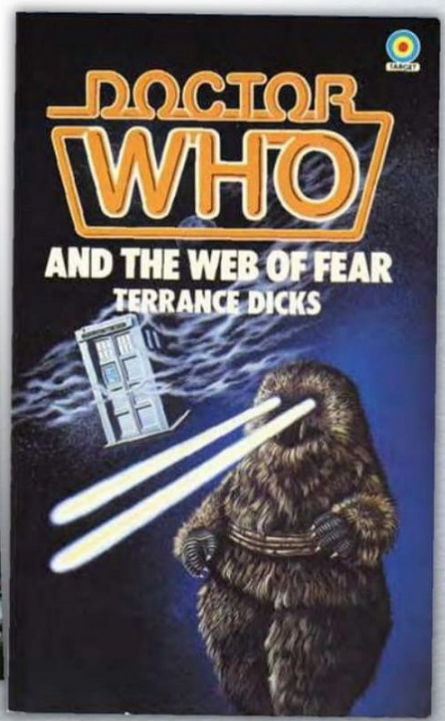
This exposure to a wider, deeper 'Whoniverse', exploring its history and chewing over its present with more vigour than ever before, would in time prove most convenient for the ongoing Target range. For now, however, the current era was duly celebrated. Indeed, 1983 featured a record number of books featuring the current Doctor, with only the Fourth Doctor story *Meglos* interrupting a consistent run for the Fifth. The closest the range had previously got to such exposure for the current incarnation was in 1974, when six Third Doctor titles were joined by a solitary adaptation of *The Abominable Snowmen* at the end of the year. (The latter, incidentally, was one of two Second Doctor titles that in 1983 would be reissued in new jackets, the other being *Doctor Who and the Web of Fear*.)

But change was in the air – loose change included, with the publishers making greater demands on readers' pocket money. Both *Terminus* and *The Five Doctors* retailed for £1.50 instead of the standard £1.35, the former because it had more pages than usual (160 rather than 128) and the latter because it boasted a silver cover – and perhaps, more cynically, because it went on sale days *before* the TV version was transmitted.

In a more significant change, 1983 was the first year when book titles did without the traditional *Doctor Who and the* prefix as a matter of course – even with titles, like *Arc of Infinity*, that might have suited it. This made the range appear more serious, less childish – and, at a time when a rising majority of *Doctor Who* fans were trying to position themselves in exactly the same way, it was welcomed by many readers. →







Opposite page: Andrew Skilleter's cover art for the novelisation of *The Five Doctors*.

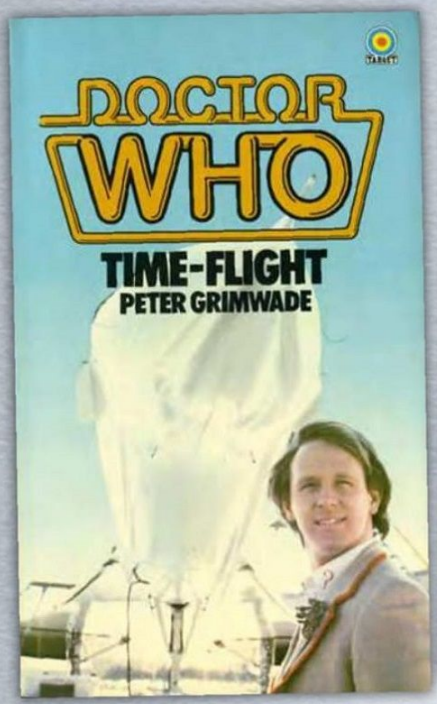
Top left: *Meglos* also featured cover art by Andrew Skilleter.

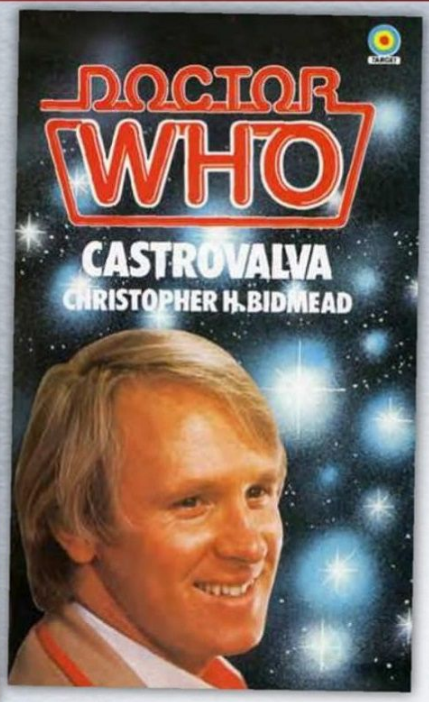
Top right: The cover of *Arc of Infinity* was illustrated with photos of the Doctor (Peter Davison) and Hedin (Michael Gough).

Above left inset: Author Terrance Dicks.

Below left: The reissues of *Doctor Who and the Abominable Snowmen* and *Doctor Who and the Web of Fear*, with cover art by Andrew Skilleter.

Below right: Promotional material for a Target Books competition.





Above left: The covers of *Time-Flight* and *Castrovalva*.

Above right: *The World of Doctor Who* poster celebrated the ever-expanding collection of Target books.

Right inset: The Earthling (Christopher Owen) in *Meglos* (1980).

Below left: The WH Allen hardback edition of *Mawdryn Undead* featured a cover photo from *Terminus*; *The Second Doctor Who Quiz Book* was aimed at dedicated fans of the show.

Below right: Andrew Skilleter's cover painting for *Snakedance*.

→ The release of *Time-Flight* kicked off the anniversary celebrations in April, a month after *The King's Demons* brought a premature close to *Doctor Who*'s 20th TV season. Perhaps in an attempt to bury the range's 'just for kids' reputation, author Peter Grimwade included such lines as "the seven grey transmutes linked their spavined limbs" to not altogether convincing effect.

Time-Flight continued the Fifth Doctor trend for photographic covers, spearheaded by *Doctor Who and the Visitation* the year before. *Time-Flight* also became the first of the Targets to be numbered, as book 74 – but this only happened later in 1983, when a second edition was printed. WH Allen's managing director, Bob Tanner, hoped that the addition of numbers would make the range more collectable – although, in 1983, teething problems and internal gremlins meant that only *Terminus* (79) and *The Five Doctors* (81) acknowledged the new scheme on first printing.

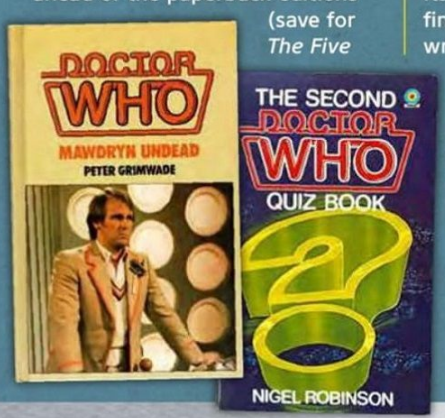
A novelisation of 1980's *Meglos* followed in May. In this, Terrance Dicks not only gave a name (George Morris) to the hapless Earthling abducted by space scavengers on the orders of a cactus, but also described him as having a "pleasant, open face". Later that year, Dicks employed the very same phrase to describe the Doctor's fifth incarnation, in both *Four to Doomsday* (July) and *The Five Doctors* (November). Indeed, it became a stock description he would employ for this Doctor well into the 21st century.

June saw Christopher H Bidmead's novelisation of his own story from 1982, *Castrovalva*. In this, setting a theme, the Fifth Doctor is described as having a "face of youth, with an open smile" – one very much in evidence on the bland photographic cover, backed up with random spangly stars.

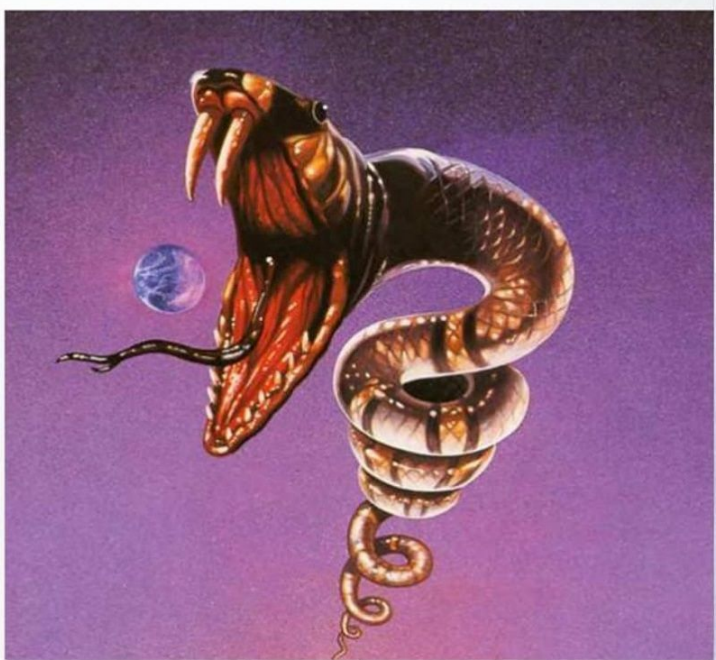
Following Dicks' novelisation of *Four to Doomsday* in July (the cover for which spliced two photos together for the first time), *Earthshock* – the fifth *Doctor Who* book written by former companion actor Ian Marter – was

ADVENTURES IN TIME AND PRINT

The eight paperback novelisations published in 1983 were also available that year as hardbacks for schools and libraries. *Time-Flight* kicked off the run in January; generally the hardbacks came out three months ahead of the paperback editions (save for *The Five Doctors*, for which both versions came out simultaneously). There were also two more hardback titles published in 1983 – Peter Grimwade's *Mawdryn Undead* in August and *Kinda* in December from Terrance Dicks. Its sequel, *Snakedance*, was the final *Doctor Who* book Dicks wrote in 1983.



Target also published Nigel Robinson's *The Second Doctor Who Quiz Book* in December 1983, while in September Target's parent company, WH Allen, put out the lavish hardback non-fiction work *Doctor Who: A Celebration* by Peter Haining – described in its promotional blurb as "a fitting tribute to a truly remarkable phenomenon."



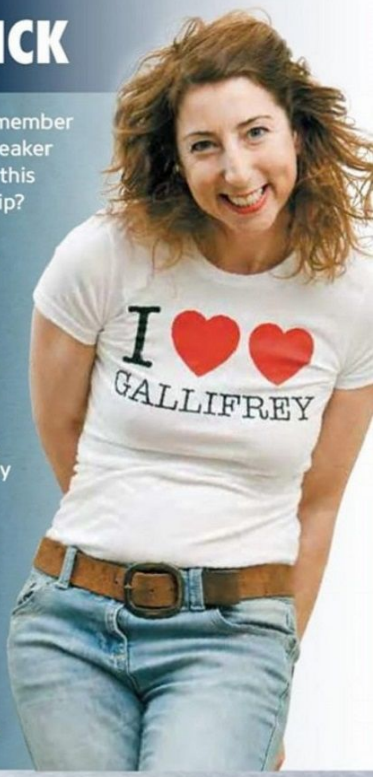
DOCTOR WHO AND THE GIRL FROM PRESTWICK

On Friday 26 August 1983, future novelist Jenny Colgan travelled on the sleeper train from South Ayrshire to Studio TC6 at BBC Television Centre, where *Frontios* was being recorded for *Doctor Who*'s 21st season. As the winner of a Target Books competition run via branches of WH Smiths and John Menzies, she was set to encounter the Doctor himself.

"*PRESTWICK GIRL MEETS DOCTOR WHO* screamed the headline in the local paper," Jenny recalls fondly. "I was 12 years old, but a very young 12. When I saw the TARDIS on set, I stood there, in my open-toed sandals and Princess Di haircut, and gazed at it with sheer longing. Then Peter Davison came up to me, in full costume, and said, 'I wouldn't look in there, son. I think you'd be very disappointed.'" She laughs. "The Doctor – my Doctor – couldn't even tell that I was a girl! But he was right about the TARDIS. As I edged closer I could see it was just plywood inside. Not even painted. It made me feel awful."

A happier memory was a chance encounter with Nyssa actress Sarah Sutton, who'd departed the show at the end of 1982 and had only dropped into the studio while on a lunch date. "Sarah was so pretty. I was just overwhelmed because she'd left and suddenly THERE SHE WAS. And Mark Strickson, who played Turlough, was so sweet and friendly it made me burst into tears. Really, I was crying a lot that day."

Does Jenny remember the winning tiebreaker that brought her this coveted studio trip? "I think it was something along the lines of 'I love Target Books because... they are intergalactically, hyperspatially, transcendentally, interdimensionally wonderful (and fun to read).' Of course, when I came to adapt *The Christmas Invasion* for Target in 2018, I found that they were fun to write as well!"



published in August. Perhaps oddly, given that the TV story boasted the shock reveal of redesigned Cybermen, the book cover eschewed the cyborgs in favour of the Doctor toting a ray gun – pointing it, apparently, at whatever book was shelved to his right.

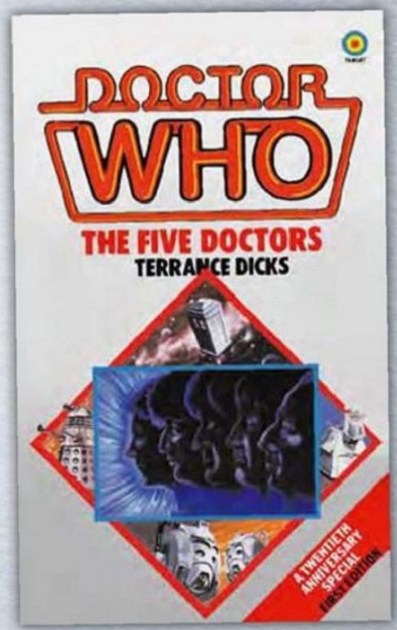
September's chapter-free adaptation of *Terminus* – by Steve Gallagher under the pseudonym John Lydecker – was not only a bumper title but the first to bear a bar code on its back cover. (This was a baffling innovation for all but the 100 or so UK stores equipped to scan bar codes at the time.) Dicks' adaptation of the 20th season's opener, *Arc of Infinity*, was published in October, robed appropriately in Prydonian red and orange, then Gallifrey was returned to for the last Target novelisation of 1983 – that rather pricey silver edition of *The Five Doctors*.

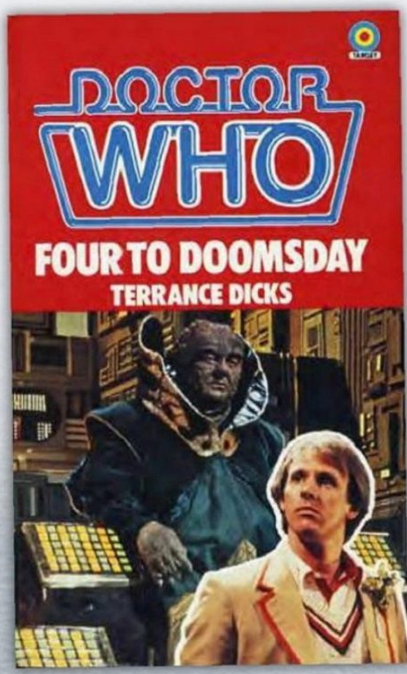
AS *DOCTOR WHO* ON TV FELL FURTHER IN LOVE WITH ITS OWN HISTORY, THE BOOKS FOLLOWED SUIT THROUGH SIMPLE COMMERCIAL NECESSITY.

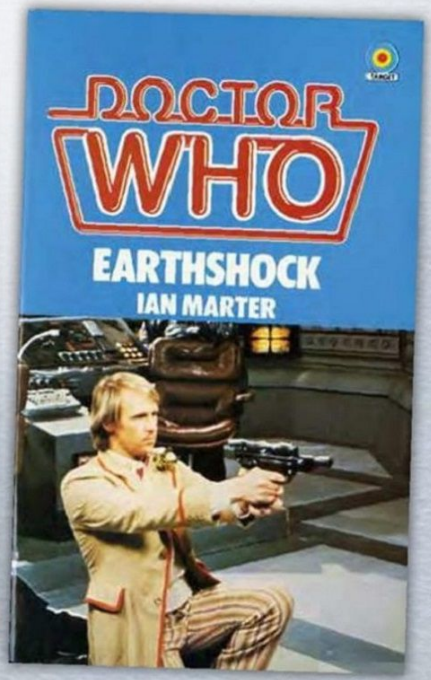
However, price rises failed to dent the novelisations' success. BBC Enterprises accounts show earnings of almost £36,000 from their 2.5 per cent royalty on *Doctor Who* book sales in 1983 (over £128,000 in today's money) – so the franchise made almost £1.5 million for WH Allen in 1983 alone (the equivalent of £5.1 million today). The initial print run of each paperback was around 40,000 copies, with reprints averaging around 17,000. This was no small achievement – but could it be sustained?

As *Doctor Who* on TV fell further in love with its own history, the books followed suit through simple commercial necessity. With around eight to ten publication slots and only six or seven new TV stories each year (dropping to just four from 1986), the Target range would soon be forced to root around more widely to feed the production schedule, with non-fiction titles delving into the realm of facts and trivia as never before.

So 1983 stands as the final year when the books held up a mirror to the TV show as it then was. It's perhaps appropriate that the first paperback of 1984, *Kinda*, saw the Doctor in battle against the snake-like Mara. Like that other celestial serpent, the ouroboros, Target's *Doctor Who* range would from now on need to devour itself in order to remain whole.







Top left: 12-year-old Jenny Colgan (second from left) meets her hero during the recording of *Frontios*. Photo courtesy of Jenny Colgan.

Top right: Jenny is now a bestselling author. Photo © Rebecca Marshall.

Above: The cover of *The Five Doctors* was enhanced with silver foil.

Far left and left: *Four to Doomsday* was illustrated with photos of the Doctor and Monarch (Stratford Johns); unusually, the cover of *Earthshock* showed the Doctor holding a gun.

ENLIGHTENMENT

The all-powerful Eternals are engaged in a race through space where the winner takes all. But Turlough's soul is at stake too...

By ALAN BARNES

Guardian Angelic

With Valentine Dyall's Black Guardian having returned to the series in the previous two adventures, the Doctor re-encounters Cyril Luckham's White Guardian in the opening moments of *Enlightenment*, the last in the 'Guardians trilogy'. The Doctor last met "the Guardian of Light in Time" (as the White Guardian is sometimes known) in the opening moments of *The Ribos Operation* (1978).

Or did he? Because at the end of the ensuing 'Key to Time' season, the Doctor realised that the Guardian who turned up to collect the Key was Dyall's Black in disguise... but if he'd been pretending to be White from the outset, *Enlightenment* would actually mark the Doctor's *first* meeting with the Guardian of all things nice!

In the final moments, Black and White appear on screen together at last, with Turlough giving up a diamond big enough to buy a galaxy rather than surrender the Doctor's life. But Black is only temporarily dissipated, warns White: "Be vigilant, Doctor. Once, you denied him the Key to Time. Now, you have thwarted him again. He will be waiting for the third encounter, and his power does not diminish."

Thirty-eight years on, that promised third match has so far failed to materialise on screen.

A Kitten with Sharp Claws

Enlightenment was written by Barbara Clegg (right) – the first female writer to gain a sole credit on the series. "I'm not sure if men involved in science fiction are awfully keen on women being involved," she told Doctor Who Magazine in 1998. "Women's approach to sci-fi is slightly different, perhaps more into the mythical approach and relationships."

An Oxford graduate who'd read English at Lady Margaret Hall, Clegg had gravitated to the stage, joining the rep company at the Liverpool Playhouse alongside Peggy Mount, future novelist Beryl Bainbridge and, throughout the 1950-51 season, none other than Cyril Luckham. He and Clegg took the title roles in George Bernard Shaw's *Caesar and Cleopatra*. According to *The Stage*, Luckham "gave a satisfying portrait, if accenting the benign rather than the ruthless"; Clegg's Cleo was "a kitten with sharp claws", however. They also appeared together in *The Brothers Castiglioni*, *Night's Lodging* and *The Moon is Down*, among others – including a version of Hans Christian Andersen's *The Tinder Box*. In the latter, strangely enough, Luckham was the White Dog, opposite Bainbridge's Black! (Bainbridge later drew on her Playhouse experience for the Booker Prize-nominated *An Awfully Big Adventure*, 1989.)

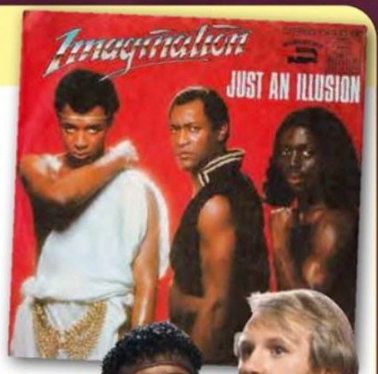
Actress Gets Her Big Chance

In 1961, Clegg began a parallel writing career with scripts for *Coronation Street*, not long after an 18-month brush with TV celebrity as the popular Nurse Jo Anderson (née Buckley) in the ATV medical soap *Emergency – Ward 10*. When Clegg refused to return to the role after a year away, her character was drowned, along with her

Ward 10 Nurse Must Die

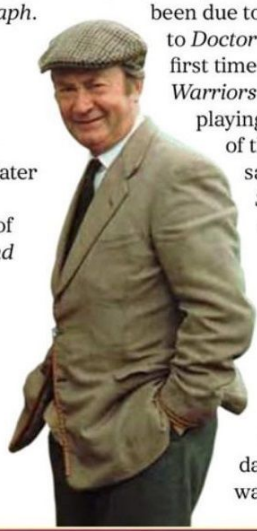
VIEWERS WEEP FOR NURSE JO

Flashback



At Sheffield in 1950, Barbara Clegg had taken the title role in Jean Anouilh's *Antigone*. "She had the suggestion of strength in every mood," noted the *Sheffield Daily Telegraph*. Also in the cast were Patrick McGoohan, subsequently writer-star of *The Prisoner* (above right), and, as Theban ruler Creon, later *Last of the Summer Wine* star (and voice of Wallace in *Wallace and Gromit*) Peter Sallis.

Clegg and Sallis (right) ought to have been worked together again on *Enlightenment*, but for the knock-on effect of an electricians' strike that threw production of the last four stories of the season into disarray. Sallis had been due to return to *Doctor Who* for the first time since *The Ice Warriors* (1967), this time playing Striker, captain of the space-faring sailing yacht the SS *Shadow* – but he only attended one day's rehearsal before the original studio dates were scrapped. With Sallis booked elsewhere for the rescheduled dates, his role was offered to a number of other actors, including Michael Jayston, later the Valeyard in *The Trial of a Time Lord* (1986), before Keith Barron's services were secured.



With David Rhule also unavailable for the rearranged dates, the position of sidekick to Lynda Baron's piratical Captain Wrack was filled by Leee [sic] John, singer with Imagination. The group's biggest hit, *Just an Illusion*, had been released in 1982.

Strange Relations

Striker and the Eternals are engaged in the race for 'Enlightenment' using crews kidnapped from various points in Earth's history – from 19th-century England, from the Athens of Pericles (circa the 5th century BC) and from the Qin dynasty (of 221-06 BC). Their interest in trivial Earth pursuits is shared by the mysterious 'Celestial Toymaker' (Michael Gough) of the eponymous 1966 adventure – another being of godlike powers who enjoyed toying with so-called 'Ephemerals', although any connection remains in the realm of fan conjecture.

The lofty Eternals had a quite mundane origin, though – with Clegg finding inspiration in some "very rich" relations: "I'm very fond of them, but some of them have this air of not worrying about how they're going to live and afford anything. They need to be amused, they have to find things to do and play with..."

Four episodes

Writer: Barbara Clegg

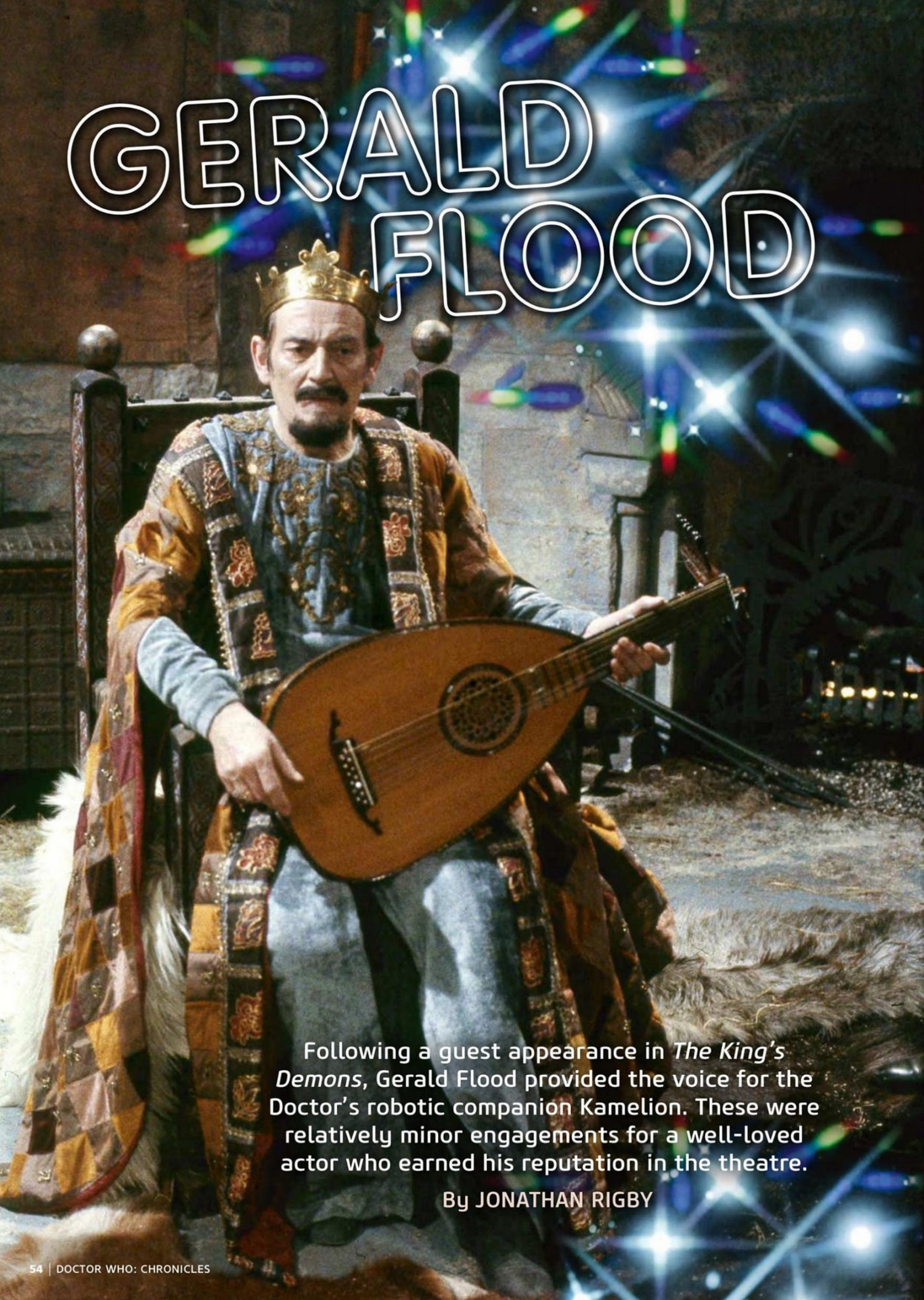
Director: Fiona Cumming

Cast:
Peter Davison (The Doctor), Janet Fielding (Tegan), Mark Strickson (Turlough), Keith Barron (Striker), Valentine Dyall (Black Guardian), Christopher Brown (Marriner), Tony Caunter (Jackson), Cyril Luckham (White Guardian), James McClure (First Officer), Lynda Baron (Wrack), Leee John (Mansell), Clive Kneller (Collier).

Highest rating:
7.3 million (Part Four)

Highest chart position:
68th (Part Four)

GERALD FLOOD



Following a guest appearance in *The King's Demons*, Gerald Flood provided the voice for the Doctor's robotic companion Kamelion. These were relatively minor engagements for a well-loved actor who earned his reputation in the theatre.

By JONATHAN RIGBY

Gerald Flood was first noticed by *The Stage* in February 1950, when he was 22. He was appearing in Christopher Fry's *The Lady's Not for Burning* at Farnham, and the paper's anonymous reviewer pointed out that "Gerald Flood's Nicholas was easy and vital."

This was a perceptive summation, at such an early stage, of an actor who was soon to become extremely popular. His relaxed quality on stage and screen made it all appear 'easy', yet it was coupled with an ebullient energy that pushed him to the forefront of whatever he was in. It's telling that, 20 years after that initial estimate, *The Stage* unwittingly repeated it. A profile published in October 1970 hailed him as "a brilliant comedy player of most agreeable charm, original in his smooth yet vital style, able to bring his own wit to good material and to make modest material appear better than it is."

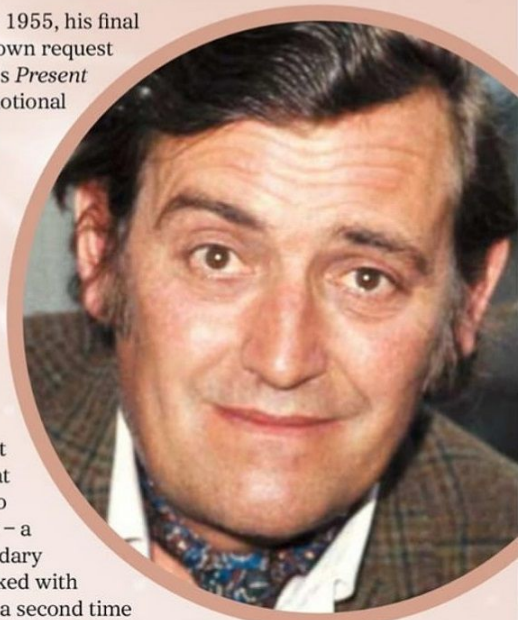
Two decades of experience had refined 'easy' into 'smooth', as you'd expect. Indeed, in later years he'd refer to his typical casting bracket as "pin-striped smoothies". But he was being too self-deprecating, for this was an actor who could move from boulevard comedy to sinister villainy and penetrating drama with no trouble at all.

In 1983, Flood's mellifluous voice was heard as Kamelion, an android companion to the Fifth Doctor who first appeared in *The King's Demons*, bowed out the following year in *Planet of Fire* and was granted a fleeting coda in *The Caves of Androzani*. In *The King's Demons*, however, Kamelion's shapeshifting abilities meant that Flood also appeared in person as a bogus King John. Interviewed soon afterwards in the *Eye of Horus* fanzine, he pointed out that "I just felt easy with the character." (That word 'easy' again.) Intriguingly, he also admitted that "I'd love to play Doctor Who." His suave style and noble countenance – the prominent jaw, the deep-set eyes – would've made him a fascinating choice.

TWO PORTRAITS OF RICHARD III: *Left*—By an unknown fifteenth-century artist. *Right*—The king as he is portrayed by Gerald Flood in this week's production of Dickon at Salisbury. In her play, Miss Daviot sets out to "whitewash" Richard, who is usually regarded as an evil monarch. To give both sides of the question, last week the Salisbury Repertory Company played Shakespeare's Richard III.

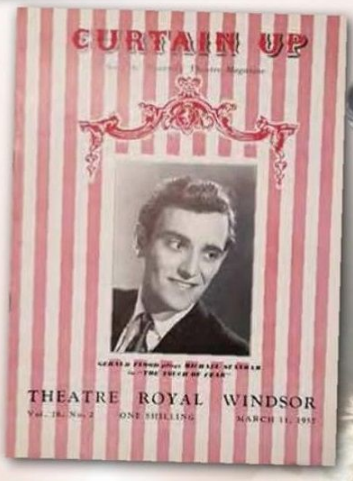
Born in Portsmouth on 21 April 1927, Flood did his national service soon after the war and caught the acting bug while posted to Singapore. Back in the UK, he finally relinquished the duties of a filing clerk and shoe salesman when joining the rep company at Farnham's Castle Theatre in mid-1949. His early experiences there ranged from the usual thrillers and forgotten farces to Ibsen, Shakespeare and TS Eliot – though highbrow titles became thinner on the ground when he joined the long-established Arthur Brough Players in March 1953.

Moving on from Brough strongholds like Maidstone and Folkestone, he made his debut at Salisbury Playhouse in February 1954 and quickly established himself as the resident leading man. As such, he was a natural for the title role in Shakespeare's *Richard II*, Launcelot in the UK premiere of Cocteau's *The Knights of the Round Table* and as co-star to a visiting giant, Donald Wolfit, in Ibsen's *The Master Builder*. In September 1955, his final role for the company was – at his own request – Gary Essendine in Noël Coward's *Present Laughter*. A packed and highly emotional house saw him off, bestowing on him a farewell gift of £50 (raised by ordinary theatregoers) and a plaque expressing "great appreciation for his many wonderful performances over a period of 20 months, and wishing him great success in the years to come."



And so to London – and also, as it turned out, Moscow. Playing Rosencrantz opposite Paul Scofield's Hamlet entailed not just a fashionable 'hot ticket' run at London's Phoenix Theatre but also – just before it, in November 1955 – a historic 12-show stint at the legendary Moscow Art Theatre. Having worked with Scofield and director Peter Brook a second time in *The Power and the Glory* (also at the Phoenix), Flood rounded out 1956 by touring with Frankie Howerd in *Charley's Aunt*.

In the remainder of the decade, TV roles started to come his way, notably a three-episode run as a drug smuggler in ABC's *All Aboard*. But he was mainly preoccupied with theatre engagements at Windsor and particularly Worthing; indeed, he and his wife Anne, plus their two small sons, would make their home in the latter. Then in June 1959 came a West End breakthrough. Working once again with Paul Scofield – but this time with Ralph Richardson too, plus John Gielgud as director – he appeared at the Globe Theatre in *The Complaisant Lover*. News of his eye-catching cameo in Graham Greene's play even reached →



FLOOD DID HIS NATIONAL SERVICE SOON AFTER THE WAR AND CAUGHT THE ACTING BUG WHILE POSTED TO SINGAPORE.

Opposite page: Gerald Flood as the robot Kamelion, disguised as King John, in *The King's Demons*.

Above: A typically suave shot of Flood in the early 1970s.

Left: A publicity image comparing the real Richard III with Flood's interpretation of the character in Gordon Daviot's historical play *Dickon*. The venue was Salisbury Playhouse and opening night was Monday 9 May 1955.

Below left: In March 1957, Flood appeared at the Theatre Royal, Windsor in *The Touch of Fear*.

Below right: Kamelion in its natural form.

GERALD FLOOD

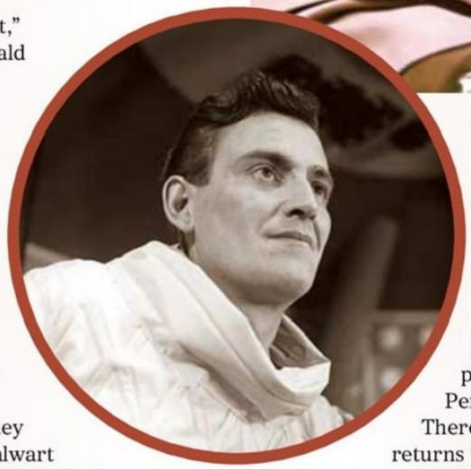
Above left: Flood made the cover of the *TV Times* in *Armchair Mystery Theatre: The Challenge* (with Moira Redmond; August 1965) and as the flamboyant Peregrine Smith in *The Rat Catchers* (January 1967).

Above right: As Sir Richard Flashman in the BBC's 1971 adaptation of *Tom Brown's Schooldays*.

Right inset: As Conway Henderson in the popular ABC serial *Pathfinders to Venus* (1961).

Far right inset: Seen here with co-stars Belinda Carroll and William Franklyn, Flood played Robert Danvers in *There's a Girl in My Soup* from June 1967 to December 1968. He would return to the role in the 1970s.

Below left: A publicity photo of Flood, circa 1962.

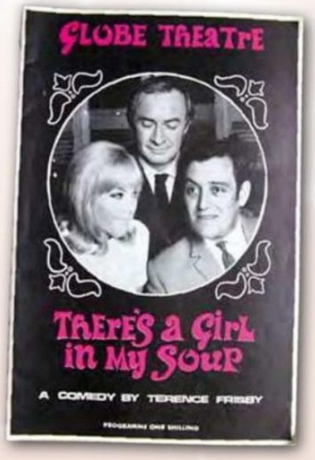


→ the US. "In the small part of a valet," commented the *New York Post*, "Gerald Flood gives one of those perfect character performances... [that is] a masterpiece in itself."

By his own admission, Flood had no particular love for science fiction, but as a new decade rolled around he found himself playing journalist Conway Henderson in three hugely popular TV serials – *Pathfinders in Space*, *Pathfinders to Mars* and *Pathfinders to Venus*. Produced by one of the future creators of *Doctor Who*, Sydney Newman, and co-written by *Who* stalwart Malcolm Hulke, this influential ABC trilogy led to another in which Flood's journalistic hero was called Mark Bannerman – *Plateau of Fear*, *City Beneath the Sea* and *Secret Beneath the Sea*.

By January 1963 he was in Morocco, shooting location scenes for a new Associated-Rediffusion series called *Crane*. Playing local police chief Colonel Mahmoud consolidated his new-found fame, as he readily admitted: "Mahmoud helped me to become much better known. Before that I never had leading parts offered to me. Now I've got several. I even have a fan club."

Crane ended in January 1965, and 12 months later Flood became the focus of another successful Rediffusion series, playing supercilious spymaster Peregrine Smith in *The Rat Catchers*. There were a couple of short-lived returns to the West End in this period, *The Formation Dancers* and *The Burglar*, paving the way for a signature role and a much longer commitment. At the Globe Theatre on 19 June 1967, Flood took over from Donald Sinden in Terence Frisby's mammoth hit *There's a Girl in My Soup*. The role of self-regarding telly gourmet Robert Danvers suited Flood to a tee, and he continued playing it till just before Christmas 1968. Not content with this, in 1972-73 he undertook a ten-month tour in the same role, followed by another long tour in 1976, this time with Katy Manning as his pert young co-star.



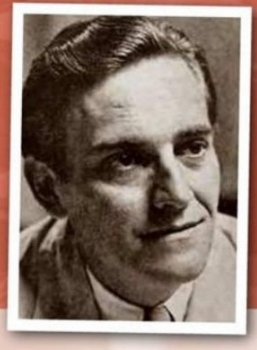
Beyond the Frisby play, he was back in the West End in 1971 in *Look, No Hands* and also enjoyed a slew of TV guest appearances, including regular stints in sitcoms (*Bachelor Father*, 1970; *Second Time Around*, 1974) and literary adaptations, playing Flashman Sr, for example, in *Tom Brown's Schooldays* in 1971. Feature films, however, eluded him almost completely, apart from a highly regarded 1964 B-movie called *Smokescreen*, the Oscar-laden 1970 epic *Patton* and the grisly 1974 cult film *Frightmare*.

His old stamping ground of Farnham had by now become the family home, and indeed he was very active in raising funds for a new theatre there, the Redgrave. His own theatrical engagements took him to Rhodesia (now Zimbabwe) in 1977 for *A Bedfull of Foreigners* and *She Stoops to Conquer*. Acting alongside him was David

ROSENCRANTZ GOES EAST

In November 1955 Gerald Flood played Rosencrantz in Peter Brook's production of *Hamlet* at the Moscow Art Theatre. Some 18 months later he recalled the experience in the magazine programme of the Theatre Royal, Windsor, where he was starring in the light comedy *Plaintiff in a Pretty Hat*.

"Any doubts we may have had as to what reception awaited us were dispelled as our aircraft touched down at Moscow Airport amid a blaze of arc-lights," he wrote. "Hundreds of fur-clad people surrounded us, embraced us, photographed us, and pressed flowers into our arms. Dazed with excitement, we were swept away to our hotel in a fleet of black limousines."

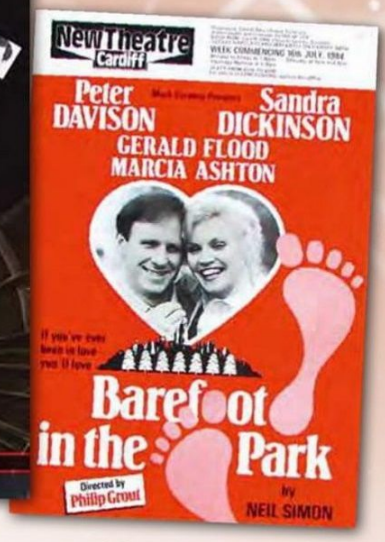


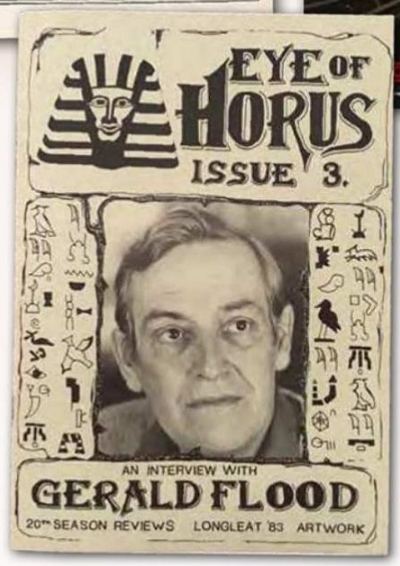
The first night, he added, was even more extraordinary. "We were amazed to find that photography was permitted during the performance and this led to a somewhat noisy start, with shutters clicking and flash-bulbs exploding. However, they were soon hushed and the reception at the end, with 16 curtain calls taken to the slow, rhythmic handclap which is their mark of high appreciation, assured us that, far from a trip to Siberia, we had been taken to the Muscovites' hearts."

GERALD FLOOD

(Jimmy Broadbent)

GERALD FLOOD, last at Windsor in 1972 in another William Douglas Home success *The Secretary Bird*, had previously played here in the Lesley Storm comedy *Look, No Hands* which transferred to the West End for a long run. In 1972/3 he starred in the tour of *There's A Girl In My Soup* for Michael Codron, followed by the *Potsdam Quartet* at the Yvonne Arnaud Theatre, Guildford, and on television was seen in *Tom Brown's Schooldays* and *The Adventures of Black Beauty*. Last year he toured in *Odd Girl Out*, appeared with Barbara Jefford and Rachel Gurney in *Dangerous Corner* at Guildford (author J. B. Priestley attended the first night) and has of course been seen on BBC Television in the popular programme *Second Time Around* starring Michael Craig. He lives in Farnham, is married with two sons, and his hobbies are swimming and lazing in the sun.





Wilkinson, who recalls that Flood, deploring all forms of segregation, persuaded an entire nightclub of Kiki Dee fans to vacate the premises when his black co-stars were refused entry. Also, Wilkinson adds: "He was by then an alcoholic, but it never once interfered with his work, which is rare. He was a man of principle and in our company of actors he was a leader, but in a gentle way. All of us in those two productions liked him immensely."

As the 1980s approached Flood was back in the West End in Tudor Gates' *Who Killed "Agatha" Christie?* and Trevor Baxter's *The Undertaking*. He then greeted the new decade by playing opposite Ralph Richardson again in the National Theatre production of David Storey's *Early Days*. By this stage, however, his dependence on alcohol was severely depleting his finances, a problem that grew rapidly worse despite a steady stream of theatre work.

REGIONAL PRODUCTIONS OF *RELATIVELY SPEAKING* AND *BAREFOOT IN THE PARK* MATCHED FLOOD WITH COLIN BAKER AND PETER DAVISON.

Regional productions of *Relatively Speaking* (1982) and *Barefoot in the Park* (1984) matched him with future Sixth Doctor Colin Baker and former Fifth Doctor Peter Davison respectively; in between came his final West End appearance, in the much-mocked 1983 thriller *Underground*. He made the news on 24 June 1984 when he and his wife were among the passengers on an Aberdeen to London sleeper train that derailed at Morpeth, then in October 1985, at his beloved Redgrave Theatre, he gave a critically lauded performance as the tetchy Serebryakov in Chekhov's *Uncle Vanya*. A massive 1987 tour of *Noises Off* (in which he played, appropriately enough, an elderly alcoholic actor) was followed by a lengthy commitment to a touring revival of *Blithe Spirit*, with Louise Jameson among his co-stars. It was during the show's week in Croydon, on 12 April 1989, that Flood succumbed to a heart attack. He wasn't quite 62.

"He had an extraordinary quality of looking like the man in the street," concludes David Wilkinson, "but there was always a great depth there – a dangerous quality, yet with great charm. Above all he was truly professional and a remarkably good actor, far better than many people gave him credit for. Of all the actors I've worked with, I probably think about him the most."

Above: A programme bio from 1975, plus promotional material from the tube-set thriller *Underground* (1983) and *Barefoot in the Park* (1984).

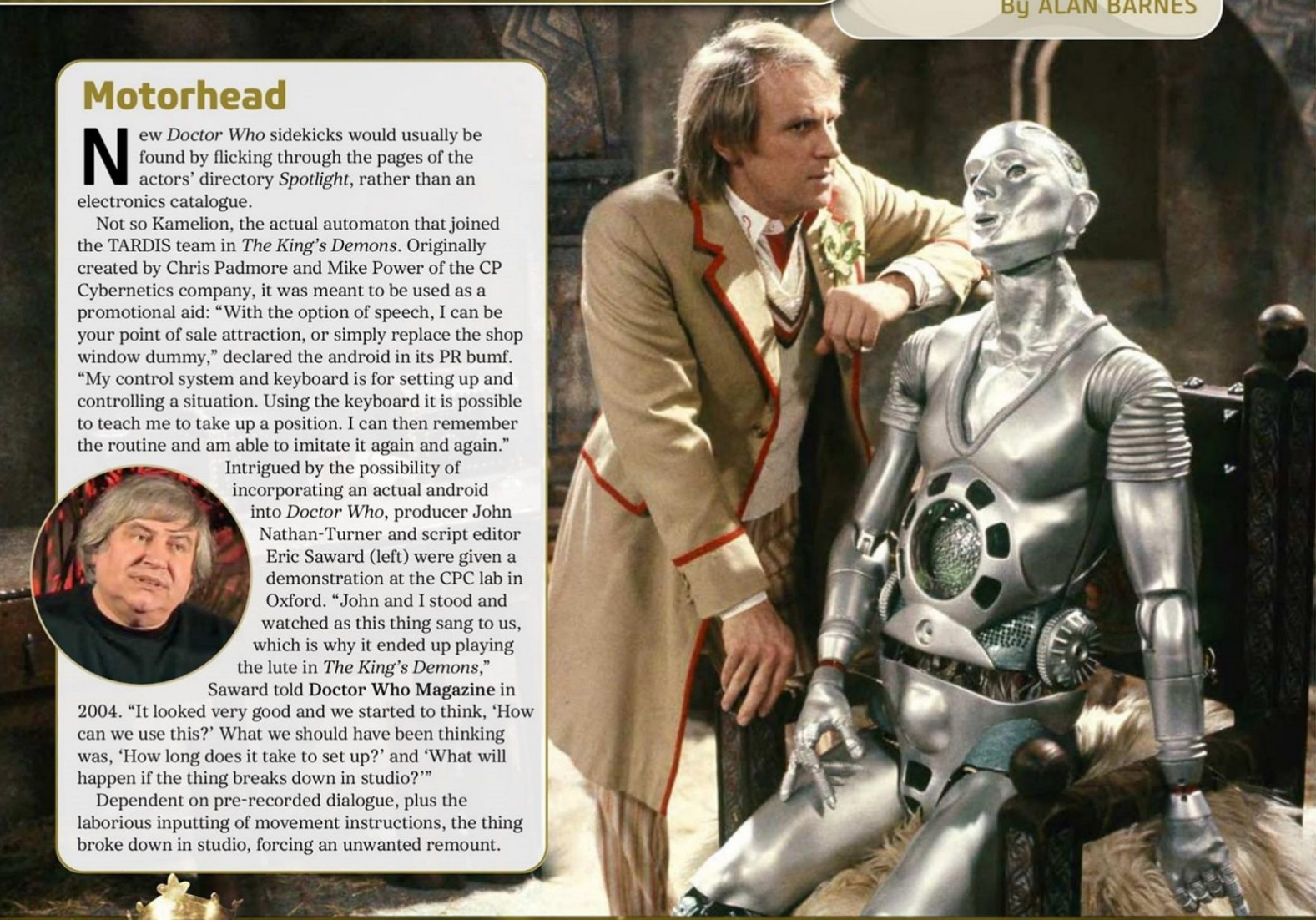
Left: The third issue of the fanzine *Eye of Horus*, published in 1983, contained a rare interview in which Flood discussed his work on *Doctor Who*.

Below: A 13th-century line-up from *The King's Demons* – 'Sir Gilles Estram' (Anthony Ainley), 'King John' (Gerald Flood), Ranulf (Frank Windsor), the Doctor (Peter Davison) and Tegan (Janet Fielding).

THE KING'S DEMONS

When the TARDIS disturbs a medieval joust, its crew of 'demons' meet King John I of England... whose master dreams of total war.

By ALAN BARNES



Motorhead

New *Doctor Who* sidekicks would usually be found by flicking through the pages of the actors' directory *Spotlight*, rather than an electronics catalogue.

Not so Kamelion, the actual automaton that joined the TARDIS team in *The King's Demons*. Originally created by Chris Padmore and Mike Power of the CP Cybernetics company, it was meant to be used as a promotional aid: "With the option of speech, I can be your point of sale attraction, or simply replace the shop window dummy," declared the android in its PR bumf. "My control system and keyboard is for setting up and controlling a situation. Using the keyboard it is possible to teach me to take up a position. I can then remember the routine and am able to imitate it again and again."

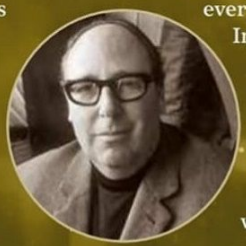
Intrigued by the possibility of incorporating an actual android into *Doctor Who*, producer John Nathan-Turner and script editor Eric Saward (left) were given a demonstration at the CPC lab in Oxford. "John and I stood and watched as this thing sang to us, which is why it ended up playing the lute in *The King's Demons*," Saward told **Doctor Who Magazine** in 2004. "It looked very good and we started to think, 'How can we use this?' What we should have been thinking was, 'How long does it take to set up?' and 'What will happen if the thing breaks down in studio?'"

Dependent on pre-recorded dialogue, plus the laborious inputting of movement instructions, the thing broke down in studio, forcing an unwanted remount.

The Stooges

Perhaps sensing trouble ahead, veteran BBC writer-director-producer Terence Dudley (below), hired to script the robot's introductory adventure, had already proposed that it might change its shape on a regular basis – hence its mis-spelled moniker. "Terence decided that the android wasn't going to be as reliable as we were being told," noted Saward. "He introduced Kamelion quite late into the story, which was a very sensible thing to do."

Possibly the production team envisaged Kamelion adopting the form of a different 'guest star companion' for each and every new adventure.

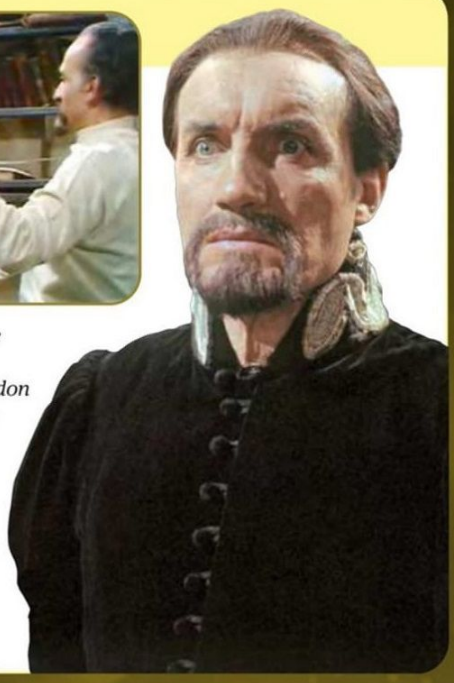


In *The King's Demons*, Kamelion borrowed the body (and voice) of TV stalwart Gerald Flood, who'd starred in ATV's *Pathfinders* trilogy (1960-61), the Sydney Newman-produced sci-fi precursor to *Doctor Who*. But the decision was taken to write the thing out of the series as soon as possible, meaning we can only dream of the galaxy of TV stars who might have temporarily played the part in the Kamelion stories that never were.

Iron Maiden

Throughout the course of the adventure, Kamelion impersonates bad King John, whose brother Richard I (Julian Glover) had knighted TARDIS traveller Ian Chesterton (William Russell) in *The Crusade* (1965). Seemingly, it's the Time Lord's turn when the fake John blesses "Sir Doctor" with his sword – but it doesn't count, of course.

That temporary ennoblement occurs after the Doctor defeats the King's Champion 'Sir Gilles Estram' – aka the Master – in a sword fight. This was the second time he'd used a blade to battle his best frenemy. Their first such fight was in *The Sea Devils* (1972) – but the Doctor had gone on to demonstrate his fencing prowess in *The Time Warrior* (1973-74), *The Monster of Peladon* (1974), *The Masque of Mandragora* (1976) and *The Androids of Tara* (1978). Hence his confidence in taking on the supposed "best swordsman in France".



Slayer

It transpires that the Master is engaged in a spot of time-meddling – using the Kamelion, previously a weapon used by the (unknown) invaders of the planet Xeriphas, to turn England's barons against John, thereby preventing the signing of the settlement known as Magna Carta at Runnymede on 15 June 1215. Thus the foundations of parliamentary democracy will never be laid (apparently).

"Small-time villainy by his standards," notes the Doctor. Or is it? Because a later Master line tells us that he has bigger plans for the android: "With Kamelion's unique ability at my command, it's only a matter of time before I undermine the key civilisations of the universe. Chaos will reign, and I shall be its emperor..."

So maybe it's not so small-time after all. Maybe it's a dress rehearsal. And maybe a dress rehearsal was exactly the thing the *Doctor Who* production team ought to have put the robot through, too.

Two episodes

Writer: Terence Dudley

Director: Tony Virgo

Cast:
Peter Davison (The Doctor), Janet Fielding (Tegan), Mark Strickson (Turlough), Anthony Ainley (The Master), Frank Windsor (Ranulf), Gerald Flood (The King/ Voice of Kamelion), Isla Blair (Isabella), Christopher Villiers (Hugh), Michael J Jackson (Sir Geoffrey), Peter Burroughs (Jester).

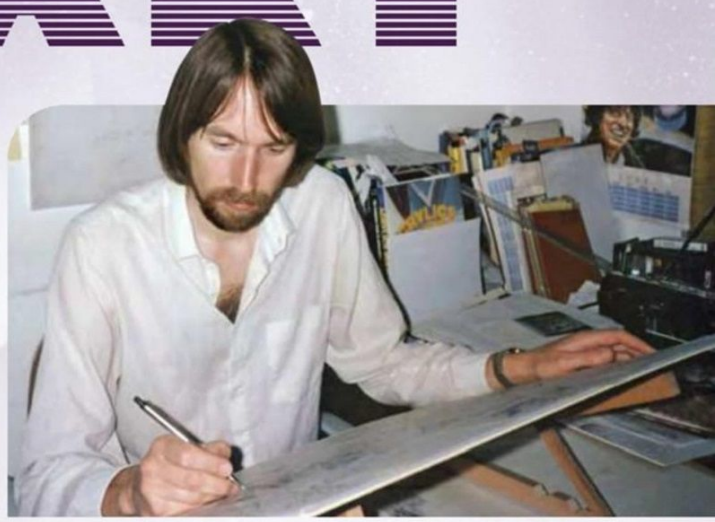
Highest rating:
7.2 million (Part Two)

Highest chart position:
66th (Part Two)

WORK OF ART

For artist Andrew Skilleter, *Doctor Who*'s 20th anniversary meant starting his own business. Here he recalls the launch of a publishing company whose illustrated posters were a must-have for many fans.

By STUART MANNING



Above right: Artist Andrew Skilleter pictured in the 1980s.

Right and below: *Star Wars* placemats, with illustrations by Andrew, were released by the Icarus Company in 1982.

Below right: Andrew's *Davros & Daleks* print, inspired by the 1984 story *Resurrection of the Daleks*.

Opposite page: The original artwork for the Cyberman print.

By the early 1980s, Andrew Skilleter had become *Doctor Who*'s go-to illustrator, providing glossy cover art for Target's range of novelisations at a time when producer John Nathan-Turner was keen to present the show as a more branded, merchandisable property.

"*Doctor Who* was thrown at me and I just had to wing it," says Andrew today. "I can slip into a genre and really get to grips with it. With *Doctor Who*, I wanted to show what I could do beyond a cover deadline."

In 1982, Andrew was commissioned to illustrate a set of laminated *Star Wars* placemats for the Icarus Company. Seeing the potential of applying the same approach to *Doctor Who*, he put the idea to his bosses at Target's parent company, WH Allen. His pitch fell on deaf ears. "I'd become more aware of the importance of *Doctor Who* and knew the 20th anniversary was coming up. So I decided to do it myself, with this strange belief that there would be a public out there for it."

Andrew explained the idea to the show's producer. "I had a chat with JNT at the pub near his office at Shepherd's Bush," he remembers. "John was very supportive and that opened the door. I then had meetings with BBC Enterprises, which was in central London at Langham Place. There was very little merchandise being done, so they were just glad to have something extra out there. They said, 'Yeah, fine.' We had a contract – it was official."

Registering Who Dares as a company – the 'Who' from *Doctor Who* and 'Dares' from his childhood favourite Dan Dare – Andrew set to work, planning to launch at 1983's Longleat weekend. The first posters were of Omega and the Cybermen, based on the recent redesigns by visual effects company Imagineering. "I was always very interested in the aliens... I don't like to call them monsters," says Andrew. "I was very taken with the new Cybermen aesthetically, so I wanted to do them, and I thought Omega was great."

Along with producing the illustrations, Andrew oversaw every aspect of Who Dares' design and production. "I'd always had an interest in putting that kind of stuff together and made fanzines when I was younger. I used to print my own things and that was always a thrill. I found this local design agency with lots of young people. There was→

"I WAS VERY TAKEN WITH THE NEW CYBERMEN AESTHETICALLY, AND I THOUGHT OMEGA WAS GREAT."

WORK OF ART

Above left: The original artwork for the Omega print.

Above centre: A painting inspired by the Sea Devils in *Warriors of the Deep* (1984).

Above right: Andrew in the Who Dares office.

Below left: With former *Doctor Who* costume designer Sandra Reid.

Below right: Andrew visits the *Doctor Who* production team on location at Greenwich Gas Works during the making of *Silver Nemesis* in June 1988.

→ one guy who was very talented and did this wonderful chrome hand-lettering for me. I also picked up on the *Star Wars* idea of laminating the posters, which was a good trick. Posters are notorious for getting bent or crumpled, but these were very sturdy. I got my *Star Wars* people to do all the lamination."

The illustrations themselves ushered in a new approach to *Doctor Who* visuals and stand as some of the first examples of the 'iconic' style used in today's promo images. "A lot of stuff that I was doing in the 80s is now being done on a big scale by the BBC and it's not novel anymore," suggests Andrew. "I don't belong to the school of cluttered *Doctor Who* illustration – seeing how many heads you can squeeze onto a cover. I like a simple, graphic approach, so it suited me, treating these characters as set-pieces and trying to make them look as interesting as possible. Photographs can be fantastic, but I wanted to bring something to *Doctor Who* that only artwork could do."

The format also allowed Andrew to work on a much bigger scale, unencumbered by the restrictions of book jackets. "I was doing the covers almost to printed size at some points, but these were larger – A3 plus. They were hand-painted in gouache, with some pseudo airbrushing done by flicking a toothbrush." As self-initiated pieces, the Who Dares paintings presented a different creative challenge to the grind of book publishing. "It sounds funny, but it felt like two people. I remember Mike Brett, the art editor at WH Allen, saying, 'Why can't you do covers like that for us?'"

After a sell-out launch at Longleat, Who Dares was in business. More posters followed, along with illustrated *Doctor Who* calendars. "We did four of those and sold something like 20,000 a year. With the poster prints, it was ongoing, so it was a case of printing and reprinting. We sent thousands and thousands out to America. It's unbelievable, looking back. I wish I could get those numbers now!"

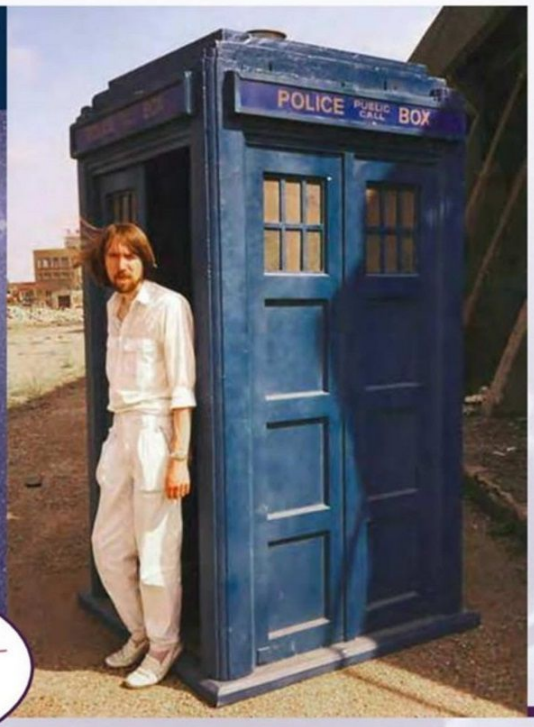
The boom in American fandom brought Who Dares much of its trade, thanks to regular orders from BBC Enterprises and Lyle Stuart, who imported the Target novelisations. The UK side was a more niche market.

LICENSED TO PRINT

Andrew's choices for the early poster prints avoided big-hitters like the current Doctor, the TARDIS and the Daleks. "Yes, it does seem strange, doesn't it?" he says, laughing. "Perhaps I could have chosen something more popular."

Using monsters had the advantage of sidestepping the sometimes thorny area of artist approvals. "It always got more complicated if a Doctor or an actor was involved," he recalls. "I was also aware that I had to respect the fact I was working with John Nathan-Turner. He tolerated the older stuff, but he wanted us to do things from *his* shows."

Nathan-Turner's interest in *Doctor Who* merchandise wasn't typical of BBC producers at the time, but Andrew believes it was crucial to the Who Dares operation. "Ours was just a professional association, and although I didn't see him often, he always made time for me. He would enable me to go on set; he enabled me to get things done and get things approved. I owe him a lot."



"I WANTED TO BRING SOMETHING TO DOCTOR WHO THAT ONLY ARTWORK COULD DO."

"The annoying thing was that we had really professional distribution in the US, but no distribution in the UK. It was just mail order and a few specialist shops. We tried to expand using a fulfilment company, which completely failed to work. I think they eventually went bust."

Andrew also found it a challenge to juggle the business with his illustration commitments. "Every time I tried to push things to a slightly higher level, it became more problematic. It began to interfere with the creative side and I was turning down jobs. I knew there was a real danger of losing track of what I was about as an artist."

Yet despite these misgivings, Andrew views Who Dares as a creative high-point. Reviewing his artwork today, he singles out the Cybermen piece as a favourite. "That has a lovely, cool, sinister feel about it and I think the composition is very strong. I remember the photo references weren't good at all. There was a rather dodgy photographic jigsaw that I used as one reference. But it all feels very alien, particularly the Cyber Leader." Andrew's flamboyant portrait of Anthony Ainley's Master also brings a smile. "That one's a bit wacky, but I just took a little licence with it. The actual figure, if I do say so myself, is beautifully painted. The face was quite miniature so that one feels special."

Who Dares wound down in tandem with *Doctor Who* on TV, but Andrew has revived the company in recent years and continues to work on pieces celebrating the show. "Looking back, it feels very self-indulgent," he says. "But I was young then, and I think it was that energy which was driving those designs. Sometimes, you arrive at a certain place in your life creatively and find you can't revisit it. That work was of that moment and then it's gone. It doesn't mean you were better or worse later. It's just different."

***For more details about* Who Dares Publishing *visit* www.andrewskilleter.com**

Above: The original artwork for the Master print, featuring the incarnation as played by Anthony Ainley and a spectral 'skeletal Master' in the background.

Left inset: A recent edition of Who Dares' Target Art calendar.
All images © Andrew Skilleter.

EVENT ONE

The BBC significantly underestimated demand for its first *Doctor Who* convention. The organisational chaos at Longleat in April 1983 is notorious, but there were compensations for many of those prepared to brave the queues.

By PAUL HAYES

"We had a monster on our hands, but this one we couldn't control."

It was an unusual verdict for a *Doctor Who* convention – particularly coming from the person who'd been the programme's producer at the time. But then, there's never been anything quite like the show's official 20th anniversary convention.

It was John Nathan-Turner, writing his memoirs for **Doctor Who Magazine** in 1996, who compared the event to a massive, sprawling alien menace. However, among fans of the show, another analogy has become more common down the decades – 'The Woodstock of *Who*'.

You can certainly see why comparing *Doctor Who*'s birthday party to the famous – or should that be infamous? – 1969 music festival might seem appropriate. Both were huge celebratory events that ended up being attended by massively bigger crowds than the organisers had imagined. Both saw thousands of people having a pretty miserable time, thanks to all the organisational chaos. And yet both are now looked on as seminal cultural events in their different spheres.

TICKET REQUEST FORM
DOCTOR WHO
BBC ENTERPRISES PRESENT
THE DR WHO CELEBRATION
20 YEARS OF A TIME LORD
LONGLEAT, WARMINSTER, WILT
A TWO DAY TRANSDIMENSIONAL EXPERIEN
SUN & MON
ADULT £7.00
The Dr. Who Celebration
Twenty Years of a Time Lord
Longleat, Warminster, Wiltshire, England
Sun 3rd, Mon 4th, April, 1983 10am - 6pm
ADMIT ONE ADULT £7.00
to The Dr. Who Celebration only.
BBC Enterprises Ltd. presents
The Dr. Who Celebration
Twenty Years of a Time Lord
Longleat, Warminster, Wiltshire, England
Monday, 4th April, 1983 10am - 6pm
ADMIT ONE CHILD £1.50
to The Dr. Who Celebration only.

Like Woodstock and other music festivals, the sheer scale of Longleat was entirely new to *Doctor Who* conventions. Officially *The Doctor Who Celebration: Twenty Years of a Time Lord*, it would come to be known by the name of the stately home on the Wiltshire-Somerset border where it took place – Longleat. Tony Jordan was one of the tens of thousands who attended across the two days; he's subsequently run conventions himself and studied the history of the UK convention scene.

"Conventions in the UK had been running for less than six years, since August 1977," Tony explains. "And the *Doctor Who* Appreciation Society were the only people doing them at the time. There were about three a year, varying in scale and ambition. But by 1982 John Nathan-Turner was the producer, and he'd picked up on how it was developing in America. And I'm sure it was the influence of the American conventions, which were starting to get very big, that led to Longleat."

In his **DWM** memoirs, Nathan-Turner explained how the idea of the BBC organising their own convention came about. "Terry Sampson and Lorne Martin, who ran BBC Exhibitions, approached me to collaborate with them on a special event to celebrate *Doctor Who*'s 20th anniversary. Sometimes one embarks on an idea with scepticism but, in this instance, the various departments of the BBC all decided they wanted to be part and parcel of this huge celebration."

Nathan-Turner was even able to arrange for the BBC's Presentation Department to promote the event on screen – something that sticks in the memories of many attendees, because that's how they first heard about it.

"I was 15 at the time and a bit of a *Doctor Who* obsessive," says David Gibbs. "I badgered my parents as soon as the advert for the celebration appeared on BBC1 at the end of an episode. To my astonishment they agreed – they'd take the caravan down and give up the long Easter weekend to indulge my enthusiasm."

"I was nine years old when it was announced," remembers Chris Hewer, another attendee. "There were very few ways to get details of the programme's earlier years, let alone see any stories. So to be able to meet the Doctors and companions, see sets from the series, monsters and other props, and even *watch old episodes* meant that I wanted to be there – badly. I somehow persuaded my parents that we had to attend. Then, as an Easter surprise gift, we were going!" →

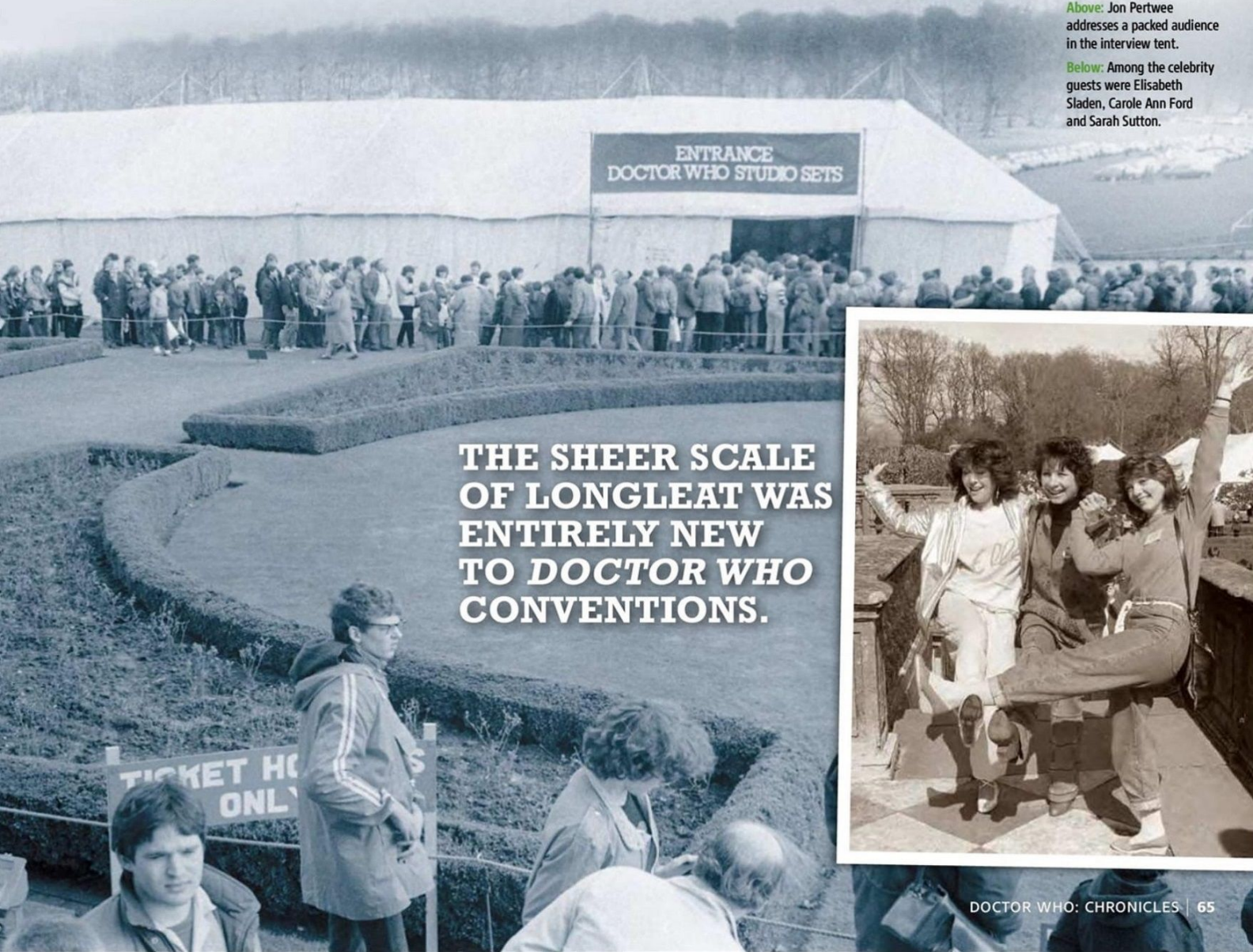
Opposite page above: Tickets for *The Doctor Who Celebration: Twenty Years of a Time Lord* event, held in Longleat on 3-4 April 1983. Photos © Stephen Broome.

Main image: The queuing began before attendees even entered the event. Gary Downie – *Doctor Who* production manager and the partner of producer John Nathan-Tuner – can be seen bottom left, wearing a white identity badge.

Opposite page below left: The current Doctor, Peter Davison, and a costume of a Marshman from *Full Circle* (1980).

Above: Jon Pertwee addresses a packed audience in the interview tent.

Below: Among the celebrity guests were Elisabeth Sladen, Carole Ann Ford and Sarah Sutton.



THE SHEER SCALE OF LONGLEAT WAS ENTIRELY NEW TO *DOCTOR WHO* CONVENTIONS.

EVENT ONE

Above left: Young fan David Gibbs poses by the entrance of the *Doctor Who* exhibition at Longleat.
Photo © David Gibbs.

Above centre: The council chamber on Gallifrey, from the forthcoming anniversary special *The Five Doctors*, was one of several sets on display. Photo © David Gibbs.

Above right: Visitors admire the TARDIS console.

Right: The control room display included Kamelion, who can be glimpsed here behind the console.
Photo © David Gibbs.

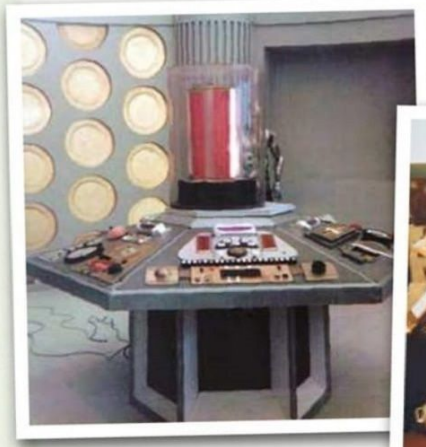
Far right: A display of costumes and monsters included a Sontaran and a Cyberman.
Photo © Stephen Broome.

Below: The owner of Longleat, the Marquess of Bath (centre), with a celebratory cake and *Doctor Who* stars Carole Ann Ford, Anthony Ainley, Peter Davison, Sarah Sutton, Jon Pertwee and Elisabeth Sladen.

→ Nathan-Turner later reckoned that around 13,000 tickets had been sold in advance for the celebration, on Easter Sunday and Easter Monday, 3 and 4 April 1983. In the event, however, around 50,000 people turned up – so many that thousands of those who'd come intending to pay on the day never got in, and Nathan-Turner had to use Ed Stewart's live outside broadcast on BBC Radio 2 to recommend that no more people make the journey.

"It was an *absolute* shambles," declares Tony Jordan. "I had a pre-booked ticket but I had to queue forever, and didn't get to see, basically, anything. I couldn't get *remotely* close to any of the actors who were attending. It was dreadful – because they allowed people to turn up on the day."

"It was like nothing we'd ever seen before," remembers Chris Berezai, who attended on the first day. "We got there, and the first thing I remember thinking was, 'Blimey, that's a big queue.' We actually paid on the gate, and it wasn't long after we got in that they shut the gates. Because the queues were absolutely *enormous*."



Chris Hewer has similar memories of arriving at the stately home. "I remember getting stuck in long queues of traffic. There seemed to be thousands of cars parked up. I was hugely excited, but also disappointed that there were *so many* other people all wanting to see and do the things I had planned in my head."

So once they *did* get in – if they were actually lucky enough to do so – what *was* there for people to see and do? David Gibbs was particularly struck by the opportunity to get up close to sets from the programme.

"The highlight for me was probably the sets from *The Five Doctors*. I was entranced, being so close to part of an actual episode – even one that I'd not seen yet. I spent hours soaking in every detail – even the Habitat price sticker still on the leg of the High Council's conference table – and imagining I was really in the TARDIS."

Far left: Peter Davison and Sarah Sutton take their turn in the autograph tent.

Left inset: Bessie, the Doctor's car, with the cinema tent showing old episodes in the background. This tent could only accommodate about 200 people at a time. Photo © David Gibbs.

Bottom left: Attendee Stephen Broome with exhibits of a Marshman, Davros and a Mandrel.

Below right: Peter Davison with a large inflatable of the Doctor.

One of the event's most popular attractions was the viewing tent, a small marquee in which old *Doctor Who* stories were being shown. This may sound fairly run-of-the-mill now, but in 1983 it was a rare and special opportunity. Repeats of *Doctor Who* on the BBC were few and far between, and almost no fans had any means of getting hold of their own copies of archive episodes. The home video age had only just begun; indeed, it was at Longleat that BBC Enterprises handed out a questionnaire to determine which story fans would like to see as the first official *Doctor Who* release.

It's perhaps no surprise, then, that the viewing tent held an appeal across the generations. "There was a showing of *The Dalek Invasion of Earth* [1964]," remembers Paul Jones, who was 11 years old at the time. "My father loved *Doctor Who*, and he'd seen that story when he was about 15. As there were no videos or any means of seeing it again, he was very enthusiastic about watching it. So we watched two episodes. I think they showed the whole lot, but even my dad thought, 'We've come all this way, let's go and see something else now.'"

Not everyone was lucky enough to see even a couple of episodes, however. Andrew Stocker recalls falling victim to one of the event's infamous queues, when attempting to relive childhood memories of watching Patrick Troughton's Doctor by getting into a screening of *The Dominators* (1968).

"I queued for nearly two hours, and was two places back from where you were allowed in when they said, 'Sorry, the tent's full!' So I went away and joined a long queue which was going into the orangery behind Longleat. I asked 'Who is it we're actually going to see?' and they said 'It could be anybody.' And as I approached the top of the steps, I looked over and my heart leapt – because there was Patrick Troughton! *My* Doctor Who! It was amazing. Having had the rejection of not being able to see *The Dominators*, to actually be able to meet my Doctor Who, the one I grew up with, that was very, very special." →

EVENT ONE

Above left: Jon Pertwee meets fans. 'UNIT' security guards can be seen in the background.

Above centre: Carole Ann Ford and Sarah Sutton sign autographs. Photo © Stephen Broome.

Above right: An autographed BBC postcard of Sarah Sutton as Nyssa in *Terminus* (1983). Photo courtesy of Stephen Broome.

Right inset: Jon Pertwee was happy to pose for photos. Photo © David Gibbs.

Below right: David Gibbs beside his family's caravan. Photo © David Gibbs.

Bottom: The official map of the event.

→Troughton had initially been reluctant to appear, as John Nathan-Turner explained in 1996: "I recall Pat alluding to the scene in Dickens' *Old Curiosity Shop* where Nell wants to go behind the Punch and Judy stand, and her grandfather tells her that she can't because it would ruin the magic. I knew what he was getting at. I explained at length that, for *Doctor Who* fans, going behind the Punch and Judy stall didn't ruin the magic for them one iota. Reluctantly – and with some helpful prompting from Jon Pertwee – Pat agreed to attend Longleat."

As well as interview panels and autograph sessions, there were also less formal opportunities for fans to meet the stars. Peter Davison was sent along the line of those queuing at the entrance to say hello, as a consolation for the long wait and the fact that some of them might not end up getting in at all. And inside the event, Paul Jones has a special memory of an impromptu encounter with the Third Doctor, Jon Pertwee.

"My dad pointed through the crowds and said, 'Paul! That's Jon Pertwee over there, look!' He was in full costume, and as an 11-year-old I decided that the only way I could hang onto the Doctor was to hold onto his cape. So for the next 30 seconds or whatever it was – it felt like five minutes – as he was walking around saying hello to people, I was in his wake, holding on tightly so I didn't lose the Doctor. Eventually there was a clearing of people, a gap. I let go and he asked if I'd like a picture. My dad was among a group of people all taking photos, so Jon didn't know which camera to look at. So forever the picture is of Jon Pertwee looking at one of the other cameras, and me and my sister Claire looking at my dad!"

Martin Spellacy was a fan who'd struck up a friendship with the Master actor Anthony Ainley and spent much of the event in his company. He observed how Ainley had a slightly easier time of things than many of his fellow performers. "He had an overcoat and a sort of brown porkpie hat on. I guess he was one of the few actors that didn't look like his character, and because he wasn't dressed as the Master he could get about quite easily, without necessarily getting too much attention."

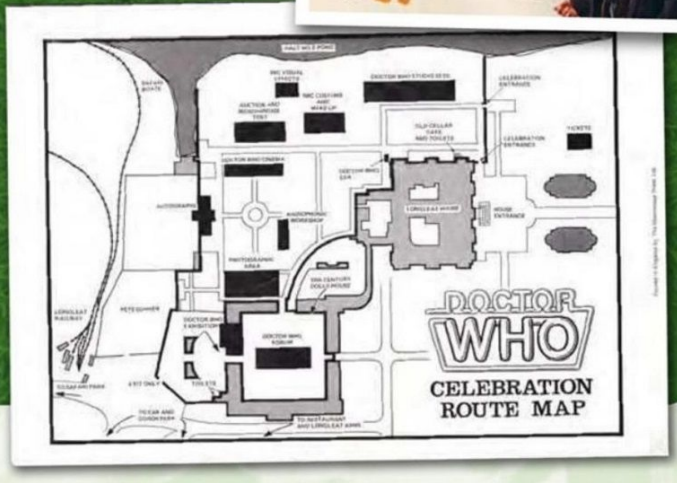
Even now, nearly 40 years later, there's never been anything like Longleat in terms of *Doctor Who* events. The 50th anniversary equivalent in 2013, a three-day convention at ExCeL in London, saw around 15,000 fans come through the doors. So did Longleat have a long-lasting impact on the way British conventions are run? Or was it a unique event?

IN THROUGH THE OUTDOOR

"If you queued for anything, you'd have been there for three hours for each thing," says Chris Berezai. "Getting in and out of things was impossible – unless you did what we did, which was walk into the exits. There weren't enough people there to stop you doing it, because they were too busy coping with these massive queues. It was extraordinary queue-jumping, but if you didn't do it, you weren't going to see anything."

David Gibbs also remembers avoiding the distinctively dressed stewards – "the officious UNIT security that were so easy to dodge by sneaking under tent flaps!" For many others, the fact that the stewards were dressed up as UNIT personnel remains one of their abiding memories of the event. But it seems there were some genuine members of the armed forces on duty, too.

"One of the problems, for which I take some of the blame, was that I'd estimated getting, say, Pat Troughton from Longleat's Green Library to the orangery in five minutes," wrote John Nathan-Turner in **DWM** in 1996. "On foot, with a stopwatch and no one around, it took one minute and 30 seconds. We'd trebled that, and, given that the stars would be minded by Royal Welch Fusiliers, assumed that nothing could go wrong. It could. We soon realised that getting any artist from A to B took 15 to 20 minutes, no matter how many burly fusiliers were in attendance!"



EVEN NOW, NEARLY 40 YEARS LATER, THERE'S NEVER BEEN ANYTHING LIKE LONGLEAT IN TERMS OF *DOCTOR WHO* EVENTS.

"Apart from Longleat and ExCeL, the biggest attendance at any UK convention was at the Panopticon held to celebrate the 30th anniversary in 1993," says Tony Jordan. "And I think there were around 1,200 people there. In Chicago they were having conventions where they were getting around 8,000 people. So even in America, the numbers haven't ever compared to Longleat."

Tony feels, however, that the 20th anniversary celebration had at least one detrimental effect. "Obviously all the actors and all the talent got paid to go down by the BBC, so one of the biggest impacts on conventions in this country was that the talent started demanding fees. The genie was out of the bottle, as it were. So I think it made it more difficult for convention organisers in the UK – it wasn't an amateur thing anymore."

"I did a lot of work on conventions in the late 1980s and early 90s," says Chris Berezai. "But I've never come across anything like Longleat. I think it actually showed, straight away, that there was a market for it. I think that conventions really took off a little bit more afterwards, and there were a lot more of them."

Martin Spellacy feels that Longleat had a unique atmosphere, because it wasn't simply a *Doctor Who* convention attended by fans. Rather, it was a big public event attended by huge numbers of the general audience – casual viewers who enjoyed watching the programme and fancied the idea of an Easter day out.

"It wasn't just *Doctor Who* fans that were coming in," says Martin. "There were locals, members of the public. So although it was a *Doctor Who* convention, it had a kind of garden fête element to it as well. Young children running around, all that sort of thing."

Despite all the problems, it's clear that fond memories of the event outnumber the bad ones. "All in all," says Chris Hewer, "I'm proud to think back and remember attending that amazing *Doctor Who* event for a day. I love seeing memorabilia and videos relating to the event. Somewhere, I have the *Longleat 83* DVD that was released. I must dig it out for a rewatch."

Top: Peter Davison takes to the stage.

Above left: David Gibbs with the inflatable Doctor. Other giant inflatables that were placed at the at the entrance to the event included a Dalek, a Sontaran, a Cyberman and a Zygon.
Photo © David Gibbs.

Above right: The official programme for the event.

Left inset and below: The grounds of Longleat after the event had finished.
Photos © David Gibbs.

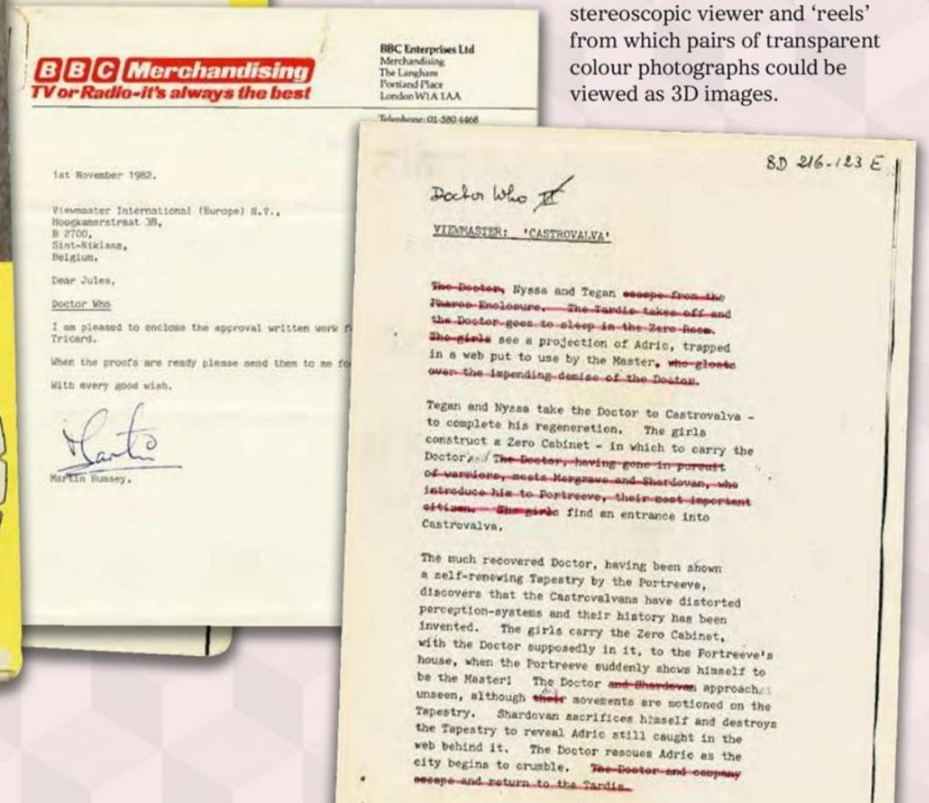
TOY STORIES

The 20th anniversary should have delivered a bonanza of toys, games and clothing, but 1983 merely continued the trend away from mainstream licensing. The year did, however, bring innovations in home video and other new technology.

By CHRISTOPHER HILL

Throughout the 1980s, the market for *Doctor Who* collectables saw a clear shift from mass-market merchandising to licensed items directed more to the dedicated fan. Each year, there were fewer new items on the high street and more that were primarily available through specialist cult entertainment shops and catalogues. By 1983, the big-name manufacturers that had typically held licences during the 1960s and 70s had been replaced by small companies, often established by individual fans or fan organisations. This situation wouldn't change until *Doctor Who* made its television comeback in 2005.

Though the rise of home computers gave a notable boost to *Doctor Who* merchandise in 1983, older forms of technology were still available. One of the *Doctor Who* licensees returning in 1983 was the manufacturer of View-Master, a system comprising a stereoscopic viewer and 'reels' from which pairs of transparent colour photographs could be viewed as 3D images.


BBC Merchandising
TV or Radio-it's always the best
BBC Enterprises Ltd
Merchandising
The Langham
Portland Place
London W1A 1AA
1st November 1982.
Viewmaster International (Europe) N.V.,
Hoogkamerstraat 38,
B 2700,
Sint-Niklaas,
Belgium.
Dear Jules,
Doctor Who
With every good wish.
Martin Russey.
8D 216-123 E
Doctor Who
VIEWMASTER: 'CASTROVALVA'
The Doctor, Nyssa and Tegan escape from the Pharos Enclosure. The Tardis takes off and the Doctor goes to sleep in the Zero room. The girls see a projection of Adric, trapped in a web put to use by the Master, who gloats over the impending demise of the Doctor.
Tegan and Nyssa take the Doctor to Castrovalva - to complete his regeneration. The girls construct a Zero Cabinet - in which to carry the Doctor. The Doctor, having gone in pursuit of warriors, meets Mergrave and Shardovan, who introduce him to Portreeve, their most important citizen. The girls find an entrance into Castrovalva.
The much recovered Doctor, having been shown a self-renewing Tapestry by the Portreeve, discovers that the Castrovalvans have distorted perception-systems and their history has been invented. The girls carry the Zero Cabinet, with the Doctor supposedly in it, to the Portreeve's house, when the Portreeve suddenly shows himself to be the Master! The Doctor and Shardovan approach unseen, although their movements are motioned on the Tapestry. Shardovan sacrifices himself and destroys the Tapestry to reveal Adric still caught in the web behind it. The Doctor rescues Adric as the city begins to crumble. The Doctor and company escape and return to the Tardis.

Back in 1966, View-Master had been acquired by General Aniline & Film Corporation (GAF) and a number of TV properties were licensed, among them *The Man from U.N.C.L.E.*, *Star Trek* and *The Beverly Hillbillies*. In 1981, GAF acquired a licence from BBC Enterprises, the Corporation's commercial arm, for *Doctor Who* View-Master products to be sold exclusively in the UK. The first set of reels featured 21 images from the Tom Baker story *Full Circle* (1980). Around this time, GAF sold the View-Master line to a group of investors, but the *Doctor Who* set had been sufficiently popular for the new owner, View-Master International Group, to release a second set in 1983, this time featuring Peter Davison's debut story *Castrovalva* (1982). Unfortunately, judging from correspondence between the BBC and *Castrovalva*'s writer, Christopher H Bidmead, in which Bidmead disputed his View-Master fee, this second release wasn't successful and generated no royalties beyond the initial licensing revenue. Certainly, no further *Doctor Who* View-Master sets were developed.

The most notable new arrival in 1983 was the home videotape.

Other licensees returning in 1983 included Suchard, with a Dalek-themed Easter egg; the confectionery company, Goodies; Image Screencraft, which had previously produced *Doctor Who* badges and t-shirts, and AB & Son, a manufacturer of *Doctor Who*-branded novelty items, including mugs and erasers.

However, the most notable new arrival in 1983 was the home videotape. BBC Video had been established in 1980 as a division of BBC Enterprises. At its launch, BBC Video had not yet established agreements with the actors' union, Equity, or the Musician's Union. This severely limited the number of titles that could be released, so BBC Video's early output focused on BBC-produced natural history series and other documentaries, or feature films that could be licensed from other sources.

By 1983, the situation had changed and BBC Enterprises was ready to exploit tsome of its most valuable brands, including *Doctor Who*. Visitors to the *Doctor Who Celebration* at Longleat were invited to respond to a survey, suggesting their preferred story for the initial videotape release. Reportedly, the overwhelming winner was *The Tomb of the Cybermen*, broadcast in 1967. At the time, however, this story no longer existed in the BBC archive. With very few complete Cyberman stories available, BBC Video settled on *Revenge of the Cybermen* from Tom Baker's debut season in 1975.

BBC Video released *Revenge of the Cybermen* in October 1983 on VHS and Betamax formats. Subsequent *Doctor Who* videos would continue to be released in both formats until the end of 1986, at which time a switch was made to VHS exclusively. *Revenge* was also released on laserdisc and the short-lived Philips and Grundig-supported Video 2000 (V2000) format; in fact, it's believed to be the only *Doctor Who* title issued on V2000. BBC Video also licensed the story to Pony Video in Japan, where it was issued with its English-language soundtrack and Japanese subtitles under a name that translates to 'Counter-Attack of the Cyberman'.

The initial video release drew some criticism from fans. In particular, the story had been edited into an omnibus format with the opening and closing titles removed. The video sleeve artwork also featured a Cyberman in the form most recently seen in 1982's *Earthshock* rather than the design actually seen in Revenge. This sleeve design problem was fixed when the tape was reissued in May 1984. However, *Revenge* wouldn't become available in an unedited, episodic version until 1999.

Despite these problems, 1983 had seen the launch of a popular and enduring range of merchandise that would continue for the next 20 years.→

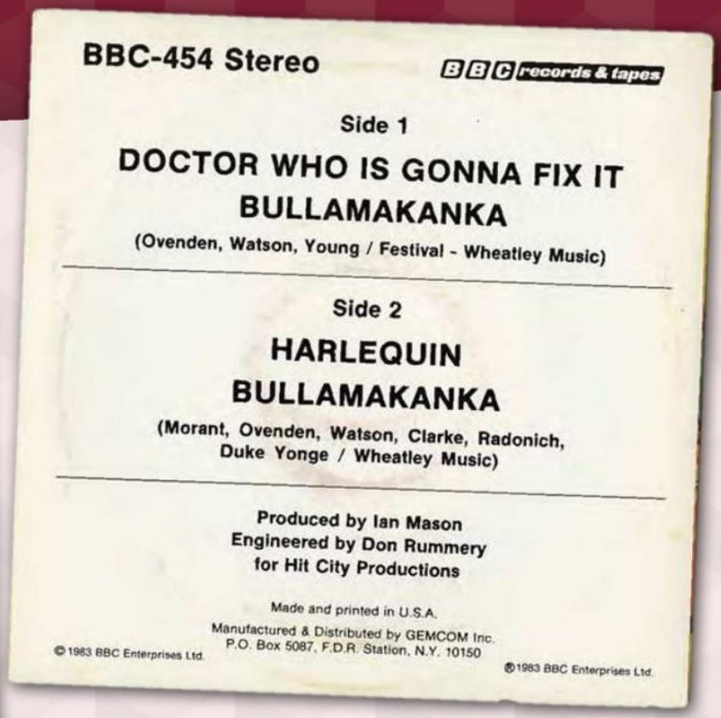
Opposite page top: A *Doctor Who* badge, a View-Master reel, a wrapper and a complete example of a Goodies White Candy Tree Hanging, and the laserdisc of 1975's *Revenge of the Cybermen*.

Opposite page below: The View-Master set for 1982's *Castrovalva*, a letter relating to its licensing and edited notes on the slides that would be featured.

Top: Unlike the first UK edition, the Japanese home video of *Revenge of the Cybermen* used pictures from the original production.

Above left: The UK Betamax tape of the story.

Left: The box and tape of the VHS edition released in 1983.


BBC-454 Stereo
BBC records & tapes
Side 1
DOCTOR WHO IS GONNA FIX IT
BULLAMAKANKA
(Ovenden, Watson, Young / Festival - Wheatley Music)
Side 2
HARLEQUIN
BULLAMAKANKA
(Morant, Ovenden, Watson, Clarke, Radonich, Duke Yonge / Wheatley Music)
Produced by Ian Mason
Engineered by Don Rummery
for Hit City Productions
Made and printed in U.S.A.
Manufactured & Distributed by GEMCOM Inc.
P.O. Box 5087, F.D.R. Station, N.Y. 10150
© 1983 BBC Enterprises Ltd.
℗ 1983 BBC Enterprises Ltd.

Records and Tapes

The trend for *Doctor Who* novelty records started in 1964 with The Go-Go's *I'm Gonna Spend My Christmas with a Dalek*. In 1983 a new entry came from Bullamakanka, an Australian country music trio formed in 1978. The song was first released in Australia on RCL Records under the simple title *Dr. Who*, followed by a release in the UK by BBC Records & Tapes (cat no RESL-132) under the new name *Doctor Who is Gonna Fix It*. It was also released with a BBC Records label through the company's US distributor, Gemcom (BBC 454), where it came in a picture sleeve featuring Tom Baker in a partly destroyed TARDIS.

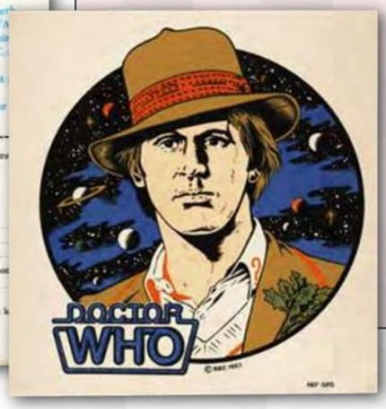
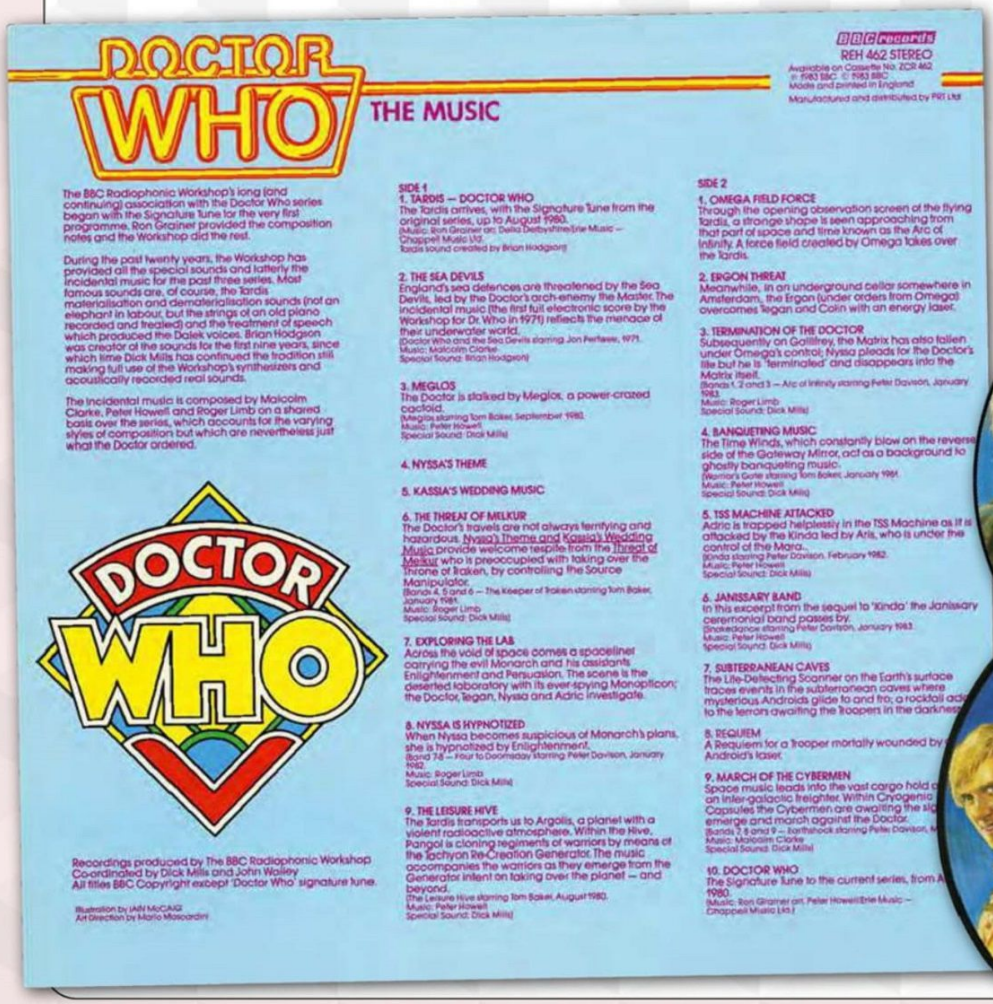


Image Screencraft

Image Screencraft of Stonesfield, Oxford, was typical of the specialist Doctor Who licensees that emerged in the early 1980s. The company created graphic designs that appeared on a small number of relative inexpensive products. In July 1983 Image Screencraft was granted an extension to its original 1982 licence, allowing it to produce "badges, sweatshirts, and t-shirts featuring Peter Davison as Doctor Who." It appears, however, that only the first product under this new licence used Davison's image – an illustrated headshot used on a t-shirt. The shirt was advertised heavily in *Doctor Who Monthly*, alongside items featuring an image of an *Earthshock*-style Cyberman. Image Screencraft used this Cyberman design on a t-shirt, a prismatic badge, and a flat, cardboard mask that could be attached to your head with a piece of elastic. Other Image Screencraft products included prismatic *Doctor Who* logo badges and a 20th anniversary sweatshirt featuring the current 'neon' logo. The company disappeared from the *Doctor Who* merchandise scene in 1984 after producing a final t-shirt design. This garment was presumably the result of another extension to the licence, as it featured an image of the Daleks.

In 1983 BBC Records also issued *Doctor Who: The Music*, the first full-length album of incidental music produced by the Radiophonic Workshop for the TV series. Released on LP and cassette, this album mainly comprised music that had appeared in the programme between 1980 and 1983, although it also included the original theme tune and incidental music from 1972's *The Sea Devils*. Correspondence from March 1983 between Alan Bilyard, head of BBC Records, and John Nathan-Turner, the series' producer, indicates that Peter Davison was dissatisfied with his likeness on the album cover. Bilyard rejected Davison's concerns as "over sensitivity", stated that it would be too costly to revise the artwork. He added that, since the cover image was a drawing of the Doctors, there had been no requirement to consult the actors anyway.

Doctor Who: The Music ran into further problems with its US release, when it was issued as a picture disc. The US distributor chose to reverse the cover art in order to show Davison and Tom Baker – the more recent Doctors, and certainly those most familiar to US audiences – on the left side of the image. They failed to notice, however, that this meant that Davison now had a backwards question mark on his shirt collar. The album was quickly withdrawn and reissued with the original illustration.


DOCTOR WHO

THE MUSIC

BBC records
REH 462 STEREO

The BBC Radiophonic Workshop's long (and continuing) association with the Doctor Who series began with the Signature Tune for the very first programme. Ron Grainer provided the composition notes and the Workshop did the rest.

During the past twenty years, the Workshop has provided all the special sounds and latterly the incidental music for the past three series. Most famous sounds are, of course, the Tardis materialisation and dematerialisation sounds (not an elephant in labour, but the strings of an old piano recorded and treated) and the treatment of speech which produced the Dalek voices. Brian Hodgson was creator of the sounds for the first nine years, since which time Dick Mills has continued the tradition still making full use of the Workshop's synthesizers and acoustically recorded real sounds.

The incidental music is composed by Malcolm Clarke, Peter Howell and Roger Limb on a shared basis over the series, which accounts for the varying styles of composition but which are nevertheless just what the Doctor ordered.

SIDE 1

1. TARDIS — DOCTOR WHO
The Tardis arrives, with the Signature Tune from the original series, up to August 1980.
(Music: Ron Grainer/arr. Delia Derbyshire/Erie Music — Chappell Music Ltd.
Tardis sound created by Brian Hodgson)

2. THE SEA DEVILS
England's sea defences are threatened by the Sea Devils, led by the Doctor's arch-enemy the Master. The incidental music (the first full electronic score by the Workshop for Dr. Who in 1971) reflects the menace of their underwater world.
(Doctor Who and the Sea Devils starring Jon Pertwee, 1971.
Music: Malcolm Clarke
Special Sound: Brian Hodgson)

3. MEGLOS
The Doctor is stalked by Meglos, a power-crazed cactoid.
(Meglos starring Tom Baker, September 1980.
Music: Peter Howell
Special Sound: Dick Mills)

4. NYSSA'S THEME

5. KASSIA'S WEDDING MUSIC

6. THE THREAT OF MELKUR
The Doctor's travels are not always terrifying and hazardous. Nyssa's Theme and Kassia's Wedding Music provide welcome respite from the Threat of Melkur who is preoccupied with taking over the Throne of Traken, by controlling the Source Manipulator.
(Bands 4, 5 and 6 — The Keeper of Traken starring Tom Baker, January 1981.
Music: Roger Limb
Special Sound: Dick Mills)

7. EXPLORING THE LAB
Across the void of space comes a spaceliner carrying the evil Monarch and his assistants Enlightenment and Persuasion. The scene is the deserted laboratory with its ever-spying Monopticon; the Doctor, Tegan, Nyssa and Adric investigate.

8. NYSSA IS HYPNOTIZED
When Nyssa becomes suspicious of Monarch's plans, she is hypnotized by Enlightenment.
(Band 7/8 — Four to Doomsday starring Peter Davison, January 1982.
Music: Roger Limb
Special Sound: Dick Mills)

9. THE LEISURE HIVE
The Tardis transports us to Argolis, a planet with a violent radioactive atmosphere. Within the Hive, Pangol is cloning regiments of warriors by means of the Tachyon Re-Creation Generator. The music accompanies the warriors as they emerge from the Generator intent on taking over the planet — and beyond.
(The Leisure Hive starring Tom Baker, August 1980.
Music: Peter Howell
Special Sound: Dick Mills)

SIDE 2

1. OMEGA FIELD FORCE
Through the opening observation screen of the flying Tardis, a strange shape is seen approaching from that part of space and time known as the Arc of Infinity. A force field created by Omega takes over the Tardis.

2. ERGON THREAT
Meanwhile, in an underground cellar somewhere in Amsterdam, the Ergon (under orders from Omega) overcomes Tegan and Colin with an energy laser.

3. TERMINATION OF THE DOCTOR
Subsequently on Gallifrey, the Matrix has also fallen under Omega's control; Nyssa pleads for the Doctor's life but he is 'terminated' and disappears into the Matrix itself.
(Bands 1, 2 and 3 — Arc of Infinity starring Peter Davison, January 1983.
Music: Roger Limb
Special Sound: Dick Mills)

4. BANQUETING MUSIC
The Time Winds, which constantly blow on the reverse side of the Gateway Mirror, act as a background to ghastly banqueting music.
(Warrior's Gate starring Tom Baker, January 1981.
Music: Peter Howell
Special Sound: Dick Mills)

5. TSS MACHINE ATTACKED
Adric is trapped helplessly in the TSS Machine as it is attacked by the Kinda led by Aris, who is under the control of the Mara.
(Kinda starring Peter Davison, February 1982.
Music: Peter Howell
Special Sound: Dick Mills)

6. JANISSARY BAND
In this excerpt from the sequel to 'Kinda' the Janissary ceremonial band passes by.
(Snakedance starring Peter Davison, January 1983.
Music: Peter Howell
Special Sound: Dick Mills)

7. SUBTERRANEAN CAVES
The Life-Detecting Scanner on the Earth's surface traces events in the subterranean caves where mysterious Androids glide to and fro; a rockfall adds to the terrors awaiting the Troopers in the darkness.

8. REQUIEM
A Requiem for a Trooper mortally wounded by an Android's laser.

9. MARCH OF THE CYBERMEN
Space music leads into the vast cargo hold of an inter-galactic freighter. Within Cryogenic Capsules the Cybermen are awaiting the signal to emerge and march against the Doctor.
(Bands 7, 8 and 9 — Earthshock starring Peter Davison, January 1982.
Music: Malcolm Clarke
Special Sound: Dick Mills)

10. DOCTOR WHO
The Signature Tune to the current series, from August 1980.
(Music: Ron Grainer arr. Peter Howell/Erie Music — Chappell Music Ltd.)

DOCTOR WHO

Recordings produced by The BBC Radiophonic Workshop
Co-ordinated by Dick Mills and John Walley
All titles BBC Copyright except 'Doctor Who' signature tune.

Illustration by IAN McCAIG
Art Direction by Mario Mascardini

Available on Cassette No. ZCR 462
℗ 1983 BBC © 1983 BBC
Made and printed in England
Manufactured and distributed by PRT Ltd

Confectionery

Cavenham Foods, a company originally owned by Sir James Goldsmith, had been producing *Doctor Who*-branded confectionery since 1979. These items included milk and white chocolate novelties in the shapes of the TARDIS, K9, a Dalek and a Cyberman, and foil-wrapped chocolate Christmas tree decorations illustrated with the same characters. Cavenham had a storied past with *Doctor Who* licensing. When established in the mid-1960s, it brought together multiple independent companies, including Yeatmans of London, whose Goodies brand had produced Dalek chocolate bars in 1965, and Paramount Laboratories, whose Cadet brand had produced *Dr Who and the Daleks* sweet cigarettes in 1964.

In 1981, Goldsmith sold Cavenham to the company's directors, who relaunched it as Famous Names. They continued to produce *Doctor Who* confectionery under the Goodies brand, introducing a range of *Doctor Who* Favourites Bars – apple, raspberry, and orange-flavoured chews – in 1982, and reintroducing the chocolate Christmas tree decorations in 1983. This time they sold the decorations as tubs of *Doctor Who* White Candy Tree Hangings at 9 pence a piece. Having dug through the company archive, they discovered the collectors' cards that had been issued with the sweet cigarettes in 1964, and reprinted these with the Goodies name replacing Cadet's on the back of each card. One card was added to each tub of decorations. It was quickly realised, however, that the Doctor was no longer played by William Hartnell, whose likeness was included on the cards, and the practice of adding them to the tubs was discontinued. The 1983 reprints are now significantly harder to find than the 1964 originals and demand far higher prices from collectors.

DOCTOR WHO AND THE DALEKS

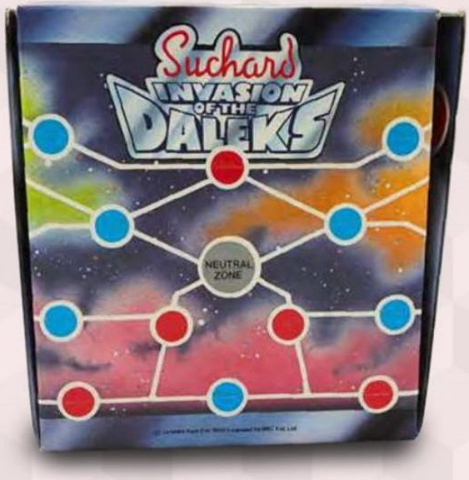
A Series of 50

No. 1

"Dr. Who" travels to Marinus, planet of the Voords. He is astonished to find Daleks fighting Voords. Daleks find that Voords are planning to travel to earth in search of a mysterious power. They join forces.

Issued by:
GOODIES LIMITED
Carlyle Road, Bristol 5

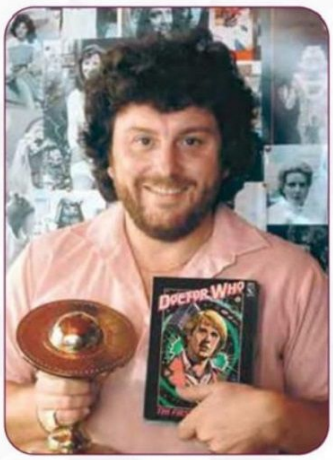
Suchard Chocolate obtained a licence to produce *Doctor Who* milk chocolate eggs in 1982 and introduced a TARDIS-style boxed egg for Easter that year. The first egg's packaging included a movable TARDIS door behind which stood Davison's Doctor. A poorly placed Dalek extermination ray, apparently emanating from the Doctor's crotch when the door was opened, has made this a particularly amusing collectable. Despite this, the egg was extremely popular, selling around 33,000 units. Suchard returned the following year with a second egg titled *Invasion of the Daleks*. This version included a Dalek board game on the box. Sales for 1983 exceeded 50,000 units, but, perhaps surprisingly, Suchard released no further eggs in the series.



The First Adventure

The rise of home computers provided a notable boost to *Doctor Who* merchandise in 1983. In 1979 the BBC initiated its Computer Literacy Project, a response to the burgeoning microcomputer revolution that was predicted to have major effects on the both the economy and people's lifestyles. The BBC lent its name to a microcomputer that would be used to demonstrate various computing tasks in the TV series *The Computer Programme*. The BBC selected Acorn Computers to build the BBC Micro, which arrived in its original form in late 1981. The new computer had an immediate impact, especially in the educational sector, with more than 80 per cent of British secondary schools estimated to be equipped with BBC Micros by 1985.

Inevitably, the BBC extended its reach into computer software – both games and educational programs – and the first official *Doctor Who* computer game went on sale in 1983. *The First Adventure* was available exclusively for the BBC Micro. The software was loaded from a cassette tape with the computer interpreting and translating the audio signal as code. *The First Adventure* was written by 17-year-old Jeremy Ruston and followed the episodic format of the TV series. The game comprised four parts: *The Labyrinth of Death*, *The Prison*, *The Terrordactyls* and *The Box of Tantalus*. The success of *The First Adventure* led to follow-on computer games from BBC Soft: *Doctor Who and the Mines of Terror* and *Doctor Who and the Warlord* were both released in 1985.



Above: Producer John Nathan-Turner in 1983, with *Doctor Who*'s Saturn Award and a copy of *The First Adventure*.

'K-9' Ice Lolly

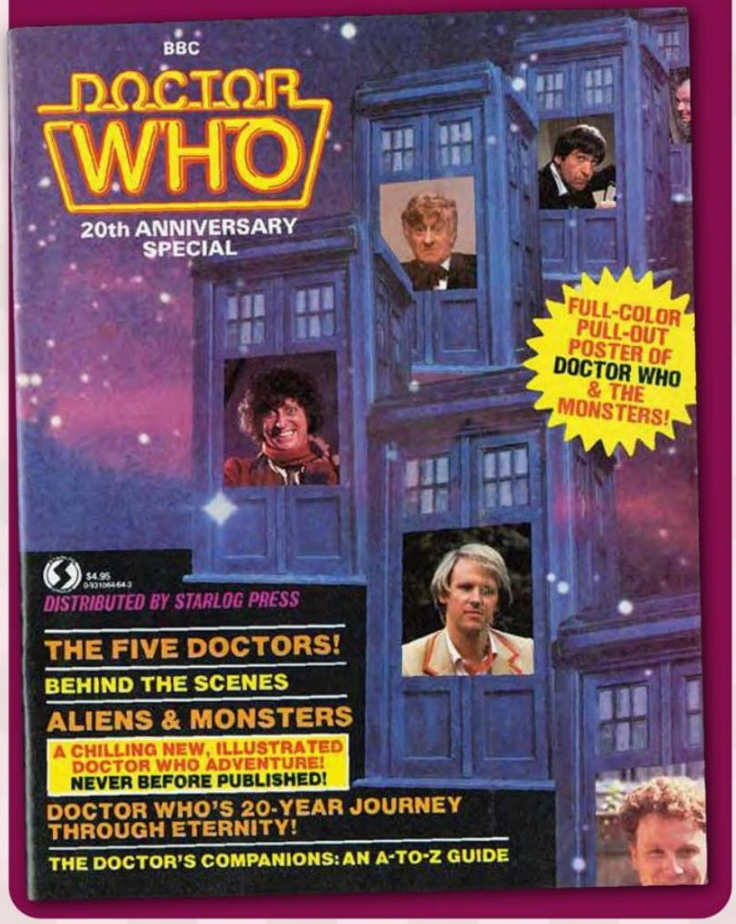
In the summer of 1983, you could also enjoy an orange-flavoured 'K-9' ice lolly from Wall's Ice Cream, a product that had been introduced the previous year. The merchandising arm of BBC Enterprises had issued a cease-and-desist letter claiming copyright infringement by Birds Eye Wall's. The company calmly replied that the BBC could only protect the original, unique design of their character, and not the name 'K-9' as a play on 'canine', which had been in common use for many years. They concluded their response by saying, "We are simply marketing a 'fun' lolly in the shape of a dog." No further action was taken.

Posters

Posters represented a surprisingly small part of official *Doctor Who* merchandise during the original run of the series. They were used much more for advertising and promotion than as items that fans could hang on their bedroom walls. That situation began to change in 1983 when artist Andrew Skilleter established his company, Who Dares Publishing (see pages 60-63). Skilleter began his association with *Doctor Who* in 1979 when he started illustrating covers for the Target *Doctor Who* paperback range. Over the years, he provided cover art for almost 50 Target books. He also created *The Five Doctors* cover for the *Radio Times* in November 1983, going on to produce the artwork for *Doctor Who* videotape releases and the official *Doctor Who* calendars.

Skilleter launched the first in a series of Profile Prints at Longleat's *Doctor Who Celebration*. Beginning with Omega and the Cybermen, these posters comprised newly commissioned artwork by Skilleter, accompanied with a text description of the character written by Richard Landen. Skilleter took 1,500 copies of the posters to the merchandising tent at Longleat and had sold out by 12.30 pm on the first day. By the end of the year, Who Dares Publishing had added the Sontarans and the Master to the Profile Prints series and had created a separate K9 poster.

Radio Times Doctor Who 20th Anniversary Special
Undoubtedly aiming to replicate the success of the *Doctor Who* 10th Anniversary Special published by the *Radio Times* in 1973, a *20th Anniversary Special* was published (see pages 98-99). Three variants are known to exist. The first, branded as the *Radio Times* edition and cover-priced at £1.50, is clearly the UK publication. This one also has a cover banner referencing the opportunity to 'Win a day out with Doctor Who' and a corresponding competition inside. The second version was used in overseas territories, branded as the *BBC Doctor Who Special* and with no UK cover price or reference to winning a day out with the Doctor (although it does include the same competition inside). The third version was for the US market and was distributed there by Starlog Press, the publisher of the monthly science-fiction magazine *Starlog* between 1976 and 2009. This version also uses the BBC brand but completely eliminates the competition, replacing it with a half-page ad for *Doctor Who* records.


BBC
DOCTOR WHO
20th ANNIVERSARY SPECIAL
FULL-COLOR PULL-OUT POSTER OF DOCTOR WHO & THE MONSTERS!
$4.95
DISTRIBUTED BY STARLOG PRESS
THE FIVE DOCTORS!
BEHIND THE SCENES
ALIENS & MONSTERS
A CHILLING NEW, ILLUSTRATED DOCTOR WHO ADVENTURE! NEVER BEFORE PUBLISHED!
DOCTOR WHO'S 20-YEAR JOURNEY THROUGH ETERNITY!
THE DOCTOR'S COMPANIONS: AN A-TO-Z GUIDE

North American Merchandise

By the early 1980s, interest in *Doctor Who* in the United States was growing rapidly – not only through viewership of the show but also through membership of fan clubs and attendance at conventions. This led to a surge in associated merchandise, although though much from this period comprised inexpensive novelty items such as badges, mugs, key fobs, bumper stickers, and a wealth of t-shirt and sweatshirt designs. The full range of early 80s US merchandise has proven notoriously difficult to catalogue, which is somewhat surprising considering how tightly controlled it was.

Barbara Elder became the first leader of the North American *Doctor Who* Appreciation Society (NADWAS) in 1980, at this time the only US fan club officially sanctioned by the BBC. Elder was also appointed the exclusive licensing agent for *Doctor Who* merchandise in the US and in this role had significant influence over which items were reviewed and approved by BBC Enterprises.

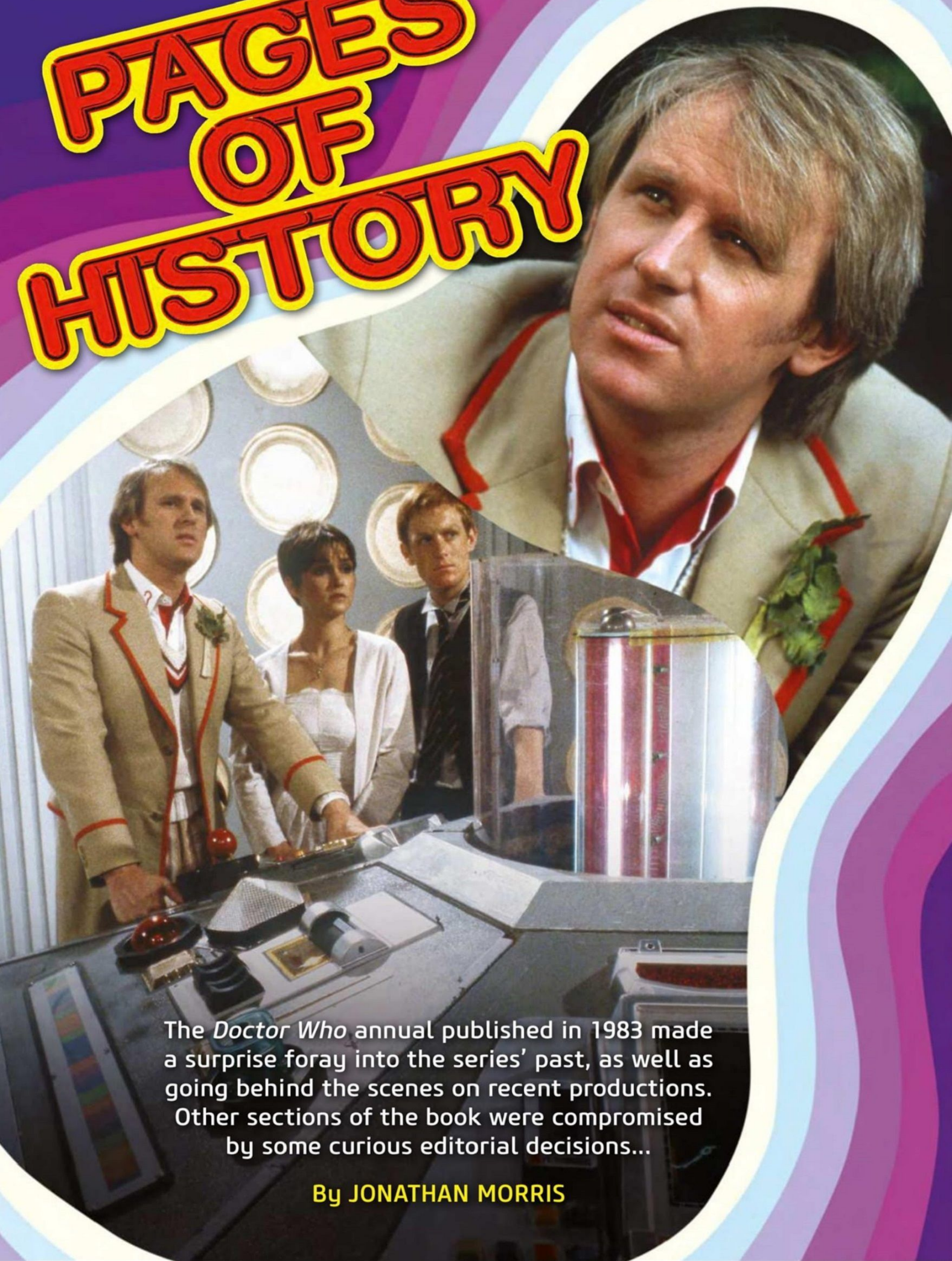
In 1981 Elder set up the Nightstar Corporation, through which she developed, marketed and sold her own range of merchandise. By 1983, other companies were able to offer products to US fans.

Glenwood Distributors offered a variety of photographic badges and produced the first US calendar for 1984. Spirit of Light, best known for organising Chicago's *Ultimate Celebration* in November 1983, produced posters and bumper stickers. Finally, Scorpio International produced a documentary titled *Dr. Who in America* that was issued as a commercial VHS release. This production took its subject matter seriously and included interviews with psychologists and sociologists, as well comments from fans and excerpts from a lengthy interview with Tom Baker.

During this period all items of merchandise not only bore the name of BBC Enterprises, but also named Barbara Elder as the licensing agent in addition to the name of the company manufacturing the product.

Photos © Christopher Hill.

PAGES OF HISTORY



The *Doctor Who* annual published in 1983 made a surprise foray into the series' past, as well as going behind the scenes on recent productions. Other sections of the book were compromised by some curious editorial decisions...

By JONATHAN MORRIS

Unlike its predecessors, the *Doctor Who* annual published in September 1983 was bang up to date. Previous annuals had featured companions and even Doctors who'd already departed from the TV series, but this annual picked up from where the TV series had left off in March, with the Fifth Doctor travelling alongside Turlough and Tegan. So it was a book that would still feel relevant in 1984 – even though it dispensed with the custom of having the following year as its cover date.

The annual opens with *One Doctor – Five Men*, providing an overview of the series' history in recognition of the 20th anniversary. Without wishing to suggest any impropriety, whoever wrote this article appears to have had the *Doctor Who Monster Book* (published in 1975) close to hand, as some of the text bears a striking similarity to its introductory article *Who is the Doctor*? For instance, where the *Monster Book* describes the First Doctor's outfit as a "frock-coat, check trousers and high stiff collar", the 1983 annual describes it as a "frockcoat, check trousers and a stiff, high collar".

The author has, however, made a few additions. The first Dalek story is called *The Dead Planet* (generally regarded as the correct title at the time) and there is a puzzling reference to our hero's fourth incarnation: "This Doctor, played by Tom Baker, really made the character his own". The introduction also notes that Baker married Lalla Ward, the actress who played his companion Romana (by this point they had, in fact, divorced), and it concludes by telling readers that the Doctor is "still obviously the same Doctor as he has been since 1963" and "still essentially human".

Many of the facts from the introduction form the basis of the quiz *Questions of Who*, though some of the answers may have led to familial disputes on Christmas morning. After all, the First Doctor had more than one young girl companion, while the Second Doctor had more than one set of companions that were a boy and a girl. And was he *really* known for wearing a very tall hat?

The most interesting part of the annual is Brenda Apsley's feature on the television series' costume designers, illustrated with beautiful design sketches for *The Keeper of Traken* (1981) and the 1983 stories *Arc of Infinity*, *Mawdryn Undead* and *Terminus*. It's slightly out of place given that the rest of the annual is fiction-based, but nevertheless offers a tantalising glimpse of what an annual in the same vein as *Doctor Who Monthly* could have been like.

The annual's stories were written 'in-house' by uncredited staff writers at publisher World Distributors. It's intriguing to wonder how well-briefed these writers were. For instance, while Turlough is written with a cynical attitude and a highly developed sense of self-preservation, he's also a human who comes from Earth. The writers know that Tegan is Australian (they hedge their bets that she's visited London before), while the Fifth Doctor's main trait is an obsession with cricket. They cover all possible contingencies by including stories where the Doctor travels only with Tegan, only with Turlough, and on his own, and know enough of the programme's lore to bring back the Brigadier and the Master, but not enough to prevent clashes with their most recent television appearances.

But, as we shall see, the stories seem to be the work of more than one author... with some being better informed than others.

The book starts off strongly with *The Oxaqua Incident*, a fast-paced, chase-→

Opposite page: The Doctor (Peter Davison) in *Mawdryn Undead* and the Doctor, Tegan (Janet Fielding) and Turlough (Mark Strickson) at the TARDIS console in *Terminus*.

Above: The annual begins with the retrospective feature *One Doctor – Five Men*, and includes illustrations of all the Doctors to date.

Below left from top: Costume design sketches of Chancellor Thalia from *Arc of Infinity*, Melkur in *The Keeper of Traken* (1981), the Black Guardian, and the Lazars in *Terminus*.

Below right: Ghum the Theig in *The Oxaqua Incident*.

THE MEDIEVAL SETTING OF *THE CREATION OF CAMELOT* RECALLS *THE KING'S DEMONS*. THE SIMILARITY DOESN'T END THERE...

Above left: The opening spread of *The Oxaqua Incident*.

Above right: An unfamiliar version of the Master appears in *The Creation of Camelot*.

Right inset: The opening image of *Class 4 Renegade* shows three astronauts whose bodies have been surgically joined together.

Below left: An illustration from *The Volcanis Deal*.

Below right: The back cover, spine and front cover of the annual.

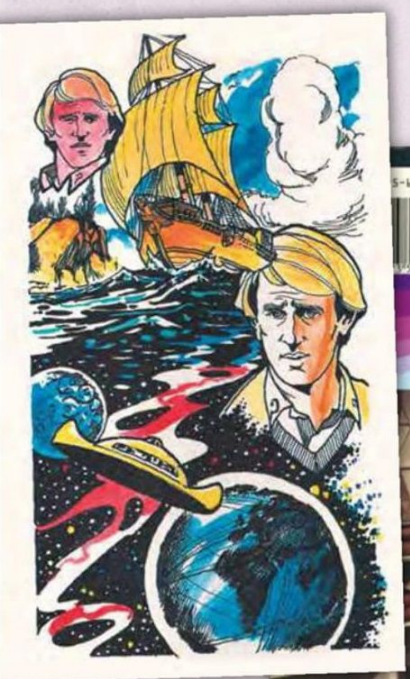
based tale featuring some very striking illustrations of Ghum the Theig, a creature with eyes on stalks. The story seems to be inspired by contemporary politics; the Basks, for instance, could be named after the Basque Movement.

Winter on Mesique is a much simpler tale of a snow-coated colony plagued by two types of unwanted predator – coypu-like rodents and monsters resembling the mythical Sasquatch. For a while it looks as if the story might be leading to the revelation that some unscrupulous colonists have been blaming the monsters for killing their cattle, but, disappointingly, it ends with the Doctor realising the solution is just to let the Sasquatch eat all the rodents.

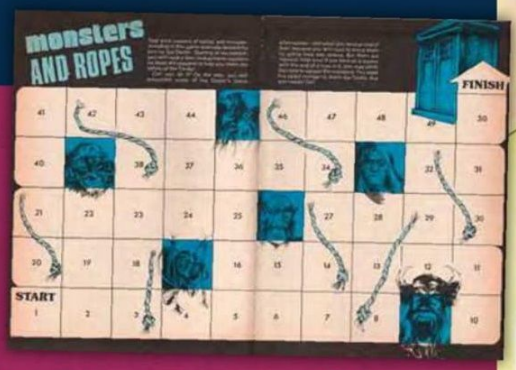
The medieval setting of *The Creation of Camelot* recalls *The King's Demons*. The similarity doesn't end there: Tegan complains of the cold in a castle, the Master is in service to the King, and he escapes after being imprisoned in what turns out to be his disguised TARDIS. His rather confused plan is to change history by ensuring that the infant Mordred survives to kill King Arthur, but as this is what the myth says *should* happen, is he altering history at all? The real mystery, though, is how a story so close to *The King's Demons* got approved for publication.

Class 4 Renegade is another fast-paced tale based around a chase, with the striking image of three astronauts surgically combined into one body. It feels like the work of the same author as *The Oxaqua Incident*.

The Volcanis Deal is obviously written by a different author, who thinks the Doctor goes around surveying planets for minerals, that he makes a habit of throwing cricket balls and wielding a bat, and that the TARDIS travels through space by breaking through "millions of faster-than-light barriers". That's a TARDIS with a sprinkler system and a circular console that dispenses cups of tea as well as housing a computer for analysing languages. The sort of bizarre plotting familiar from the annuals of the mid-1970s only adds to the impression that this



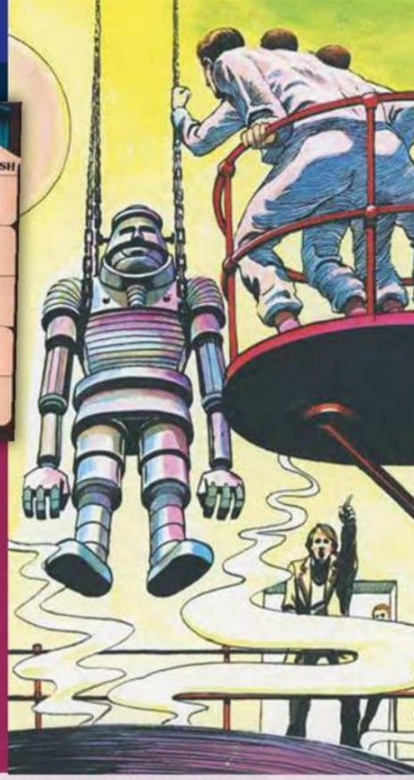
FACE PAINTING

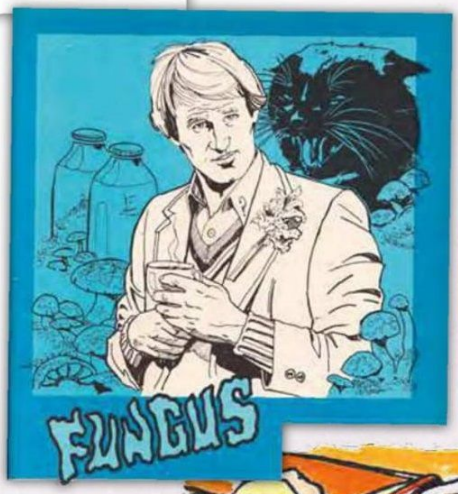


Perhaps the most striking thing about the annual's artwork is that it's the first to include paintings of the preceding Doctors, lovingly rendered from familiar photographic references. The artists have also been provided with references for the Fifth Doctor, Tegan and Turlough, while they produce generic depictions of the Master and the Brigadier – presumably to avoid paying actors Anthony Ainley and Nicholas Courtney to use their likenesses.

For the monsters, the artists resort to other sources. The robots on the inside front cover and in *Class 4 Renegade* both owe a debt to the K1 robot from *Robot* (1974-75), while *Questions of Who* re-uses artwork of another, very similar robot from *The Dr Who Annual 1976* (published in 1975) alongside an alien clearly based on the future human from *The Outer Limits* episode *The Sixth Finger* (1963).

Later on, the *Monsters and Ropes* game incorporates artwork from previous annuals – for instance, a Kelad from the *The Dr Who Annual 1973* (published in 1972). Sadly, after the full-colour artwork for the opening article and first story, most of the other stories are illustrated by line drawings given either quite basic colouring (*The Volcanis Deal* includes the Fifth Doctor with a red face and orange hair) or just three shades of blue.





Above left: The snakes-and-ladders-like game *Monsters and Ropes*.

Above right: The design of this robot from *Class 4 Renegade* resembles the K1 in the 1974-75 television story *Robot*.

Far left: The Doctor joins forces with the Brigadier in *the nemertines*.

Left inset: The opening illustration of *Fungus*.

Below: The Doctor is attacked by "something like a lightning bolt" in *The Volcanis Deal*.

story is the work of someone largely unfamiliar with the series.

the nemertines is notable, not just for having a title all in lower case, but also for featuring the Brigadier, still gainfully employed at UNIT, unlike in *Mawdryn Undead*. UNIT is also not quite as we remember, as the organisation is dedicated to scientific research. In this case their research into creating a mini-Dead Sea and a revolutionary new type of plastic bag turns out to be precisely what's required to deal with an infestation of mutant worms in the Thames. The story lasts eight tedious pages, one of which is taken up with a detailed explanation of osmosis.

Finally we have *Fungus*, in which the Doctor and his old (yet never previously mentioned) friend Professor Lloyd investigate some contaminated milk that's causing cats to become aggressive. It turns out that the milk contains an extraterrestrial parasite that's susceptible to high frequencies and radio waves – the author seems to be under the impression they're the same thing.

What's curious is that many of the stories have picked up other developments in the television series. The Doctor and his companions are generally passive, having very little to do with the denouements of *The Oxaqua Incident*, *The Creation of Camelot* and *Class 4 Renegade*. The Doctor has more to do in *Winter on Mesique, the nemertines* and *Fungus*, but his contribution is still limited to providing scientific insights that allow other characters to save the day.

And, following on from the conclusion of *Arc of Infinity,* in which the Doctor dispatches the villain using a gun-like device, in the annual the Doctor displays a similar mercenary streak, becoming callous and morally ambiguous. In *Oxaqua* he sides with Ghum, a fanatic who was prepared to kill innocent Basks. In *Winter* his solution is for one pest to eat the other and in *Fungus* he suggests using the parasite as fertiliser. In *Renegade* he stands by as the robot takes the villains with him to an acid-vat death, and in *Volcanis* he condones a society that brainwashes its criminals, helpfully suggesting that they should exile them to a planet where they'll be roasted alive. Most egregiously, in *Camelot*, after King Arthur explains how he ordered the death of a child, the Doctor doesn't condemn him, but instead offers to help him establish his rule as firmly as possible!

Which is another reason why this annual would still feel relevant in 1984, as the Doctor would become almost as gung-ho in the television series, using poison gas to defeat the Silurians, condoning murder to defeat the Malus, and proving powerless to prevent a large number of grisly deaths. In this respect, the latest *Doctor Who* annual was the shape of things to come.

The Fantasy becomes REALITY.
DOCTOR WHO
THE ULTIMATE CELEBRATION
FEATURING IN PERSON!
TOM BAKER
PETER DAVISON
JON PERTWEE
PATRICK TROUGHTON

LIGHT Entertainment

The 20th anniversary represented a turning point for *Doctor Who* conventions on both sides of the Atlantic. Professionally run events in the US attracted a dazzling array of talent, most notably at Spirit of Light's *Ultimate Celebration*. In the UK, however, some convention organisers began to feel like poor relations...

By STEVEN WARREN HILL

On the back cover of *Doctor Who Monthly* issue 82 a striking image caught the reader's eye. It was the current *Doctor Who* logo, colloquially referred to as the 'neon' logo, but made out of actual neon tubing and surrounded by a purplish fog.

The bold print at the top proclaimed "The Fantasy becomes REALITY". The copy below the glowing neon logo read: "At the Hyatt Regency O'Hare-Chicago, IL., on Nov. 26th & 27th, 1983, the greatest assemblage of DOCTOR WHO celebrities ever gathered together will celebrate the 20th Anniversary of the world's longest running science fiction television series. You are cordially invited to join John Nathan-Turner, your host and master of ceremonies, in salute of this prestigious event." Contact information followed for Spirit of Light, the organisation presenting the convention, which was boldly entitled *Doctor Who: The Ultimate Celebration*.

It was still somewhat early days for *Doctor Who* conventions, with only a handful of them staged so far in the UK (the first having been in Battersea, London on 6 August 1977) or the USA (the first there having been in Los Angeles on 1 December 1979). But 1983's conventions would unquestionably map out the future for *Doctor Who* fandom.

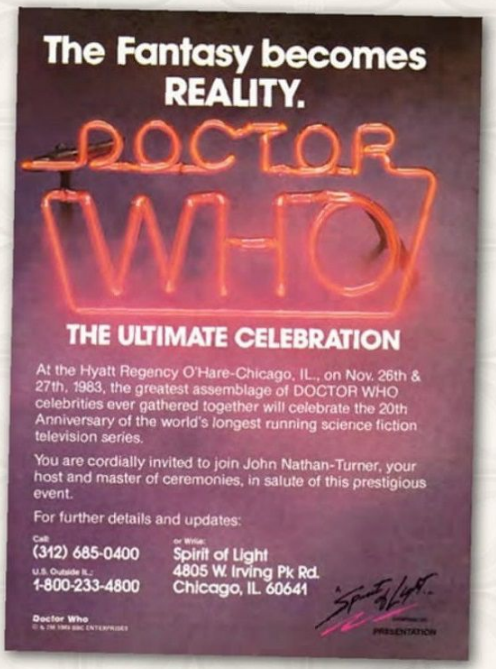
The previous year, producer John Nathan-Turner and BBC Enterprises' Terry Sampson were guests at Panopticon West II, held in Chicago (in conjunction with Chicago Comicon) from 16-18 July 1982. The convention drew around 6,500 fans, with another 3,000 turned away at the door and the fire marshal threatening to shut down the event for overcrowding. The convention earned the enduring nickname 'Sweatcon'; the lack of air conditioning, together with high summer temperatures, made for uncomfortable conditions inside the hotel, yet the more dedicated fans still refused to remove their Fourth Doctor scarves. Sweaty or not, the convention convinced Sampson and Nathan-Turner of the feasibility of a large-scale event in England.

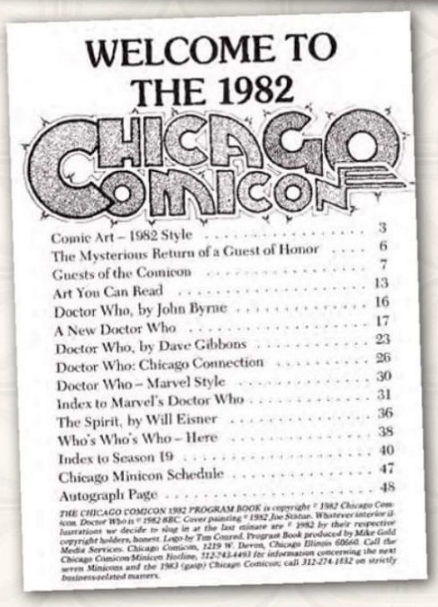
1983's conventions would map out the future for *Doctor Who* fandom.

The result was BBC Enterprises' first officially sponsored *Doctor Who* convention. *The Doctor Who Celebration: Twenty Years of a Time Lord*, which took place at Longleat House on 3-4 April 1983, remains the busiest in-person event in the history of *Doctor Who* fandom (see page 64).

But it was also around this time that fandom in the United States was reaching fever pitch, with science-fiction media conventions (cons based around television and film rather than literature) making quantum leaps in popularity and complexity. Larry Charet, co-runner of Chicago Comicon/Panopticon West II in 1982, put on another show from 12-14 August 1983. This convention, nicknamed 'US20' by fans, was where the name Spirit of Light was heard for the first time by most con-goers; the company was advertising November's *Ultimate Celebration* and selling admission tickets.

Norman Rubenstein, a Chicago attorney, incorporated Spirit of Light to create and sell *Doctor Who* merchandise. Putting on a giant convention was a logical extension of that aim – such an event could host a potentially huge audience, eager to buy anything emblazoned with a *Doctor Who* logo over a three-day weekend. Rubenstein had been scouting conventions in the US and UK, eventually making contact with John Nathan-Turner and BBC Enterprises to discuss his ideas for a giant American event to celebrate the programme's 20th anniversary. →


The Fantasy becomes REALITY.
DOCTOR WHO
THE ULTIMATE CELEBRATION
At the Hyatt Regency O'Hare-Chicago, IL., on Nov. 26th & 27th, 1983, the greatest assemblage of DOCTOR WHO celebrities ever gathered together will celebrate the 20th Anniversary of the world's longest running science fiction television series.
You are cordially invited to join John Nathan-Turner, your host and master of ceremonies, in salute of this prestigious event.
For further details and updates:
Call:
(312) 685-0400
U.S. Outside IL.:
1-800-233-4800
or Write:
Spirit of Light
4805 W. Irving Pk Rd.
Chicago, IL 60641
Doctor Who


WELCOME TO THE 1982 CHICAGO COMICON

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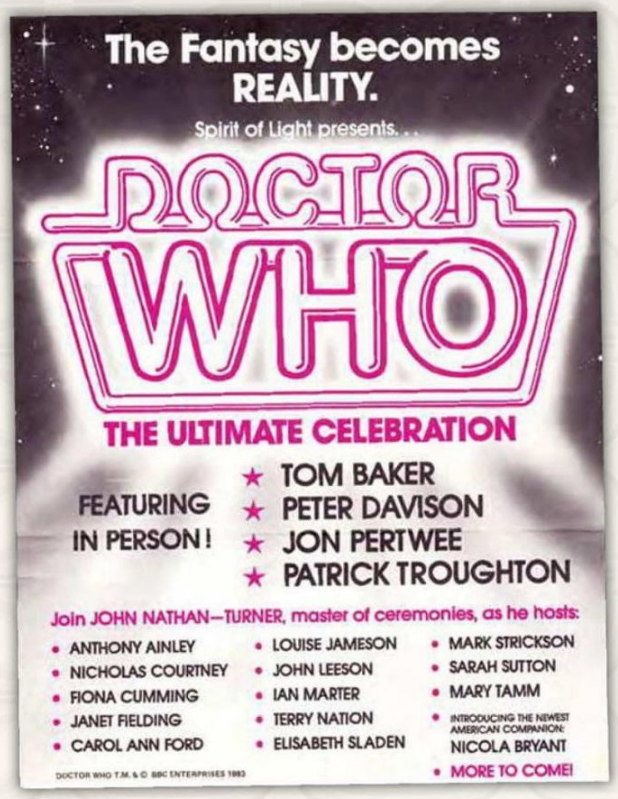
Opposite page: Patrick Troughton, Jon Pertwee (in *The Five Doctors*), Tom Baker (in *Logopolis*) and Peter Davison as the Doctor.

Top: The advert for *The Ultimate Celebration* that appeared on the back cover of *Doctor Who Monthly* issue 82.

Above: The contents page of the 1982 Chicago Comicon programme shows that *Doctor Who* featured heavily during the event.



The world premiere of *The Five Doctors* coincided with the convention.

Above left: Promotional material for *The Ultimate Celebration*.

Above right: *Ultimate Celebration* guests Jon Pertwee and Patrick Troughton feign irritation with each other, to the delight of fans.
Photo © Jennifer Adams Kelley.

Right inset: The Master (Anthony Ainley) in *The Five Doctors*. This episode received its world premiere in the US on 23 November and was watched by attendees of the convention.

Below left: An *Ultimate Celebration* panel with Anthony Ainley, John Nathan-Turner and Sarah Sutton.
Photo © Jennifer Adams Kelley.

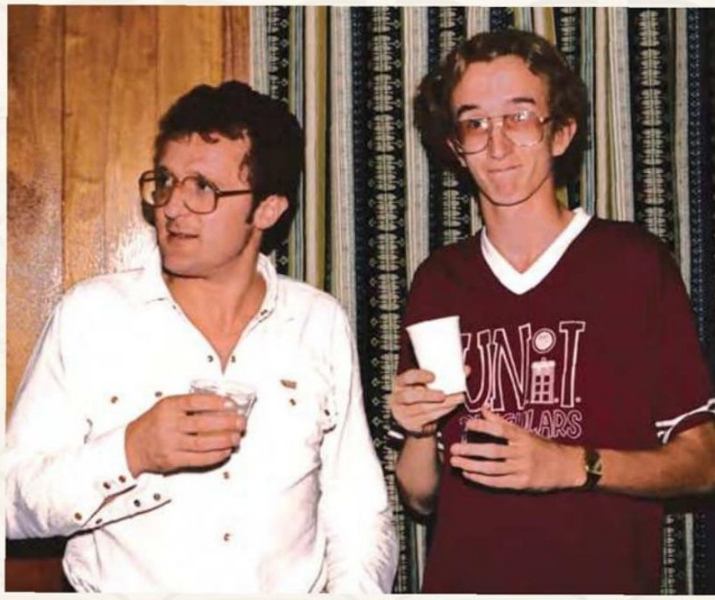
Below right: Ian Marter with fan Dennis Kytasaari at a fan-club gathering at the July 1983 convention. Fans dubbed this event 'US20'.
Photo © Jennifer Adams Kelley.

→ Rubenstein claims to have been "shocked to learn from both John Nathan-Turner and BBC Enterprises that nothing was planned to commemorate the event in the USA. I was half-jokingly dared to do something by both JNT and Enterprises, as they felt the task to be virtually impossible. I liked challenges. Then, after attending Longleat and seeing the problems they encountered there, I felt a bit more confident."

Rubenstein decided to go ahead with his plans and run the convention himself. "Originally, this 20th anniversary convention in Chicago was meant as a one-off to publicise our lines of merchandise, and to show the many Doubting Thomases at Enterprises that we were capable of pulling off something this big. The convention was a success on multiple levels. It garnered a huge amount of favourable press for the BBC and Enterprises – international press coverage, a coveted 'spot' on *Entertainment Tonight*, and an explosion in the number of PBS channels and other stations purchasing the series. It showed that our company wasn't mere 'words' and that we could do what we said we would, and in a professional manner. Understand that at the time the convention basically cost as much as mounting a Broadway play."

The con's guests had a memorable time for many reasons. "I asked Patrick [Troughton] if he'd do the part [in *The Two Doctors*] at the first big American convention in Chicago in 1983," Nathan-Turner recalled in **Doctor Who Magazine** in 1985. "He said yes, so we went ahead and commissioned it." The world premiere of *The Five Doctors* coincided with the convention as well.

"On the actual anniversary, I was at a convention in Chicago watching *The Five Doctors* being transmitted," JNT told **DWM** in 1996. "Initially it had been agreed that the story would premiere in both the UK and the US on Wednesday 23 November, but BBC1's Controller changed his mind and moved the story to a slot within the *Children*

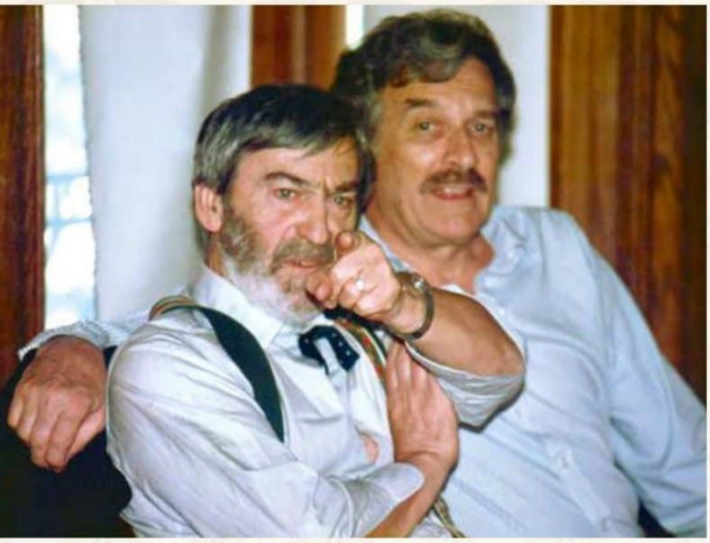


EVERYONE WHO WAS ANYONE

In November 1983, all four living Doctors (Patrick Troughton, Jon Pertwee, Tom Baker, Peter Davison) attended the *Ultimate Celebration*, in addition to John Nathan-Turner, Anthony Ainley, Nicholas Courtney, Janet Fielding, Louise Jameson, Ian Marter, Mark Strickson, Nicola Bryant (who, with Davison, was in the middle of recording *The Caves of Androzani*), Carole Ann Ford, John Leeson, Elisabeth Sladen, Sarah Sutton, Matthew Waterhouse, writer Terry Nation, and directors Fiona Cumming (fresh from completing *Planet of Fire*) and Peter Moffatt.

The convention filled all of the function space at the Hyatt Regency O'Hare in Rosemont, Illinois, as well as several large halls at the adjoining Rosemont Convention Center. Long queues prevailed; it wasn't uncommon to get in line for one autograph session only to find out the session had changed and you'd be getting someone else's signature instead. Estimates at the time put attendance figures at around 7,000 people.

Doctor Who Monthly covered the convention in a detailed article in its 1984 Summer Special. The six-page report, written by Chris Noll and Debbie Glienke, was accompanied by 20 photographs, including one of the entire convention guest roster assembled on stage – with John Nathan-Turner carefully positioned between Tom Baker and his three fellow Doctors.



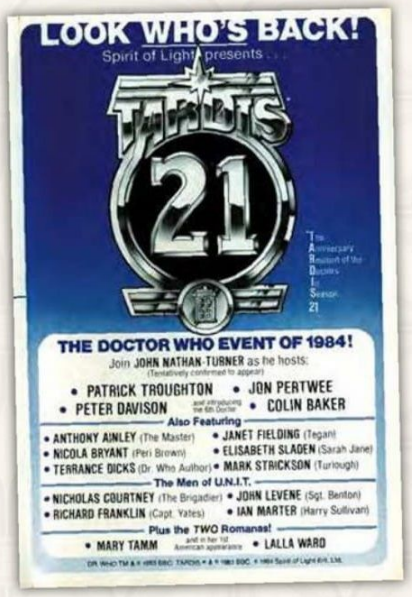
in Need appeal two nights later, which saddened me; it felt wrong that an anniversary special was not going out on the birthday itself. Furthermore, many British fans resented the fact that the Americans would see it first. Nevertheless, it was exciting to watch the American transmission with so many members of the cast – and [director] Peter Moffatt, too – in the same room."

Rubenstein quickly abandoned any thoughts of the *Ultimate Celebration* remaining a one-off event. Early in 1984 Spirit of Light announced another late-November convention. Christened *TARDIS 21* (The Annual Reunion of Doctors In Season Twenty-One), it had a lasting, but unexpected, effect on UK fandom via a new contractual stipulation. Rubenstein's contracts with the guests included an exclusivity clause, preventing any of them from making convention appearances within 30 days of their Spirit of Light commitment. For UK fans, particularly those involved in the *Doctor Who* Appreciation Society, this was the source of considerable friction, because the contractual unavailability of guests forced the cancellation of Panopticon VI, a proposed UK convention in 1984. In future, a change of season was required; the next Panopticon had to be rescheduled for July 1985.

As it turned out, in the USA 1983 was just a lead-in to even greater convention heights. Research for the ATB Publishing book *Red White and Who: The Story of Doctor Who in America* revealed that the peak time for American *Doctor Who* conventions was 1985-86, when no fewer than 60 unique events took place around the country each year. These days, American *Doctor Who* cons are mostly limited to annual, long-running events like Gallifrey One (in Los Angeles) and Chicago TARDIS, rather than the kind of 'independent' one-off events that filled the calendar in the mid-1980s.

Norman Rubenstein got out of the convention business back in 1986, but he's still proud of what he accomplished: "I'd like to think that, for the time in which we existed, we gave many thousands of fans a memorable and hopefully enjoyable experience and the chance to interact on a more personal basis with all those who appeared in or helped to create the series. As well, considering the state of *Doctor Who* merchandise available when we began operations, I think we were able to offer fans a then-unprecedented array of quality merchandise that they wanted. We used to conduct surveys to find out what kinds of products the fans really wanted and tried to fulfil their wishes."

For many fans, getting the products they wished for was indeed a highlight. But nothing could beat the conventions for providing total immersion in *Doctor Who* and a chance to see their heroes in person.

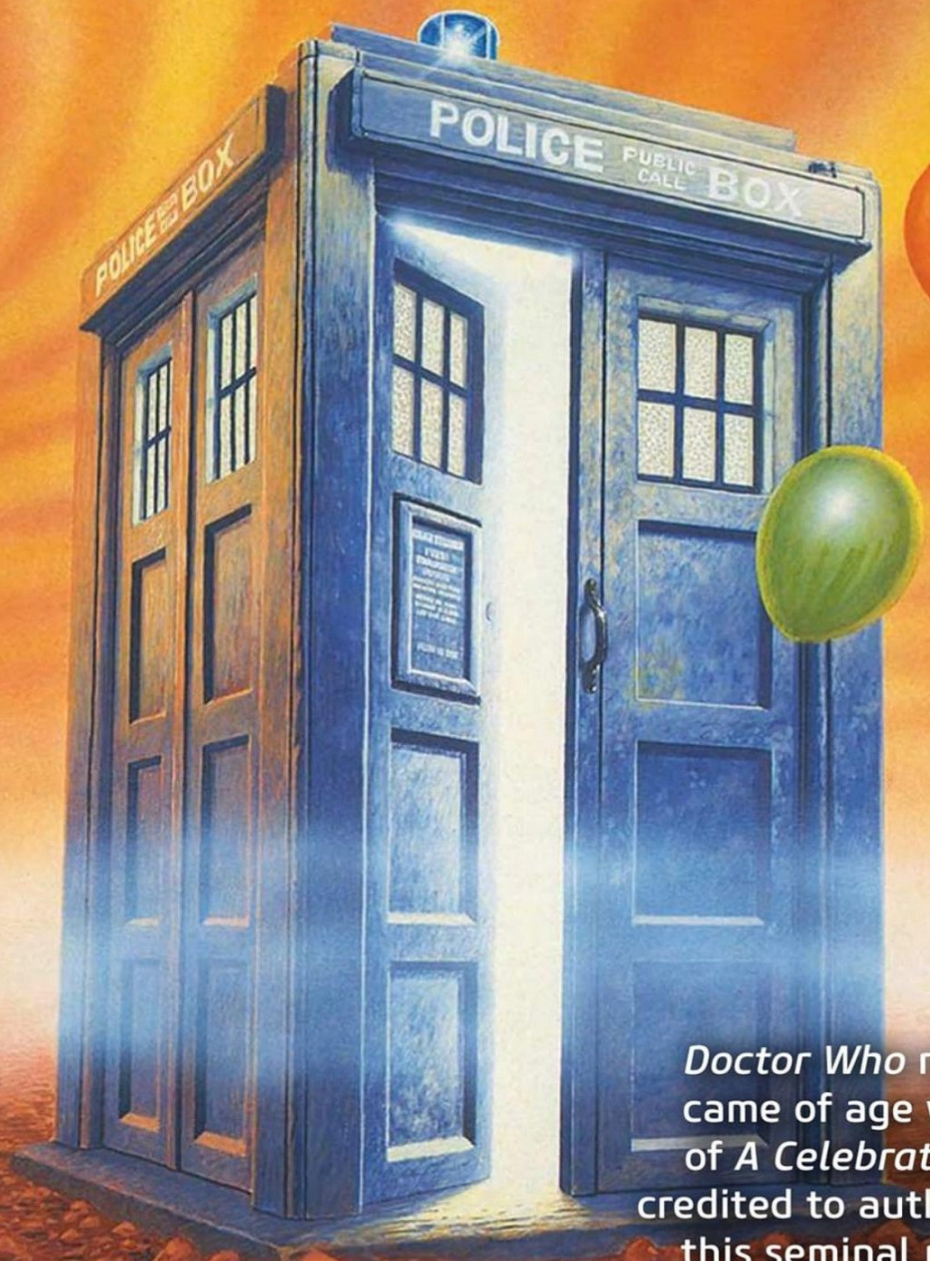

LOOK WHO'S BACK!
Spirit of Light presents . . .
TARDIS
21
THE DOCTOR WHO EVENT OF 1984!
Join JOHN NATHAN-TURNER as he hosts:
(Tentatively confirmed to appear)
• PATRICK TROUGHTON • JON PERTWEE
• PETER DAVISON and introducing the 6th Doctor • COLIN BAKER
Also Featuring
• ANTHONY AINLEY (The Master) • JANET FIELDING (Tegan)
• NICOLA BRYANT (Peri Brown) • ELISABETH SLADEN (Sarah Jane)
• TERRANCE DICKS (Dr. Who Author) • MARK STRICKSON (Turlough)
The Men of U.N.I.T.
• NICHOLAS COURTNEY (The Brigadier) • JOHN LEVENE (Sgt. Benton)
• RICHARD FRANKLIN (Capt. Yates) • IAN MARTER (Harry Sullivan)
Plus the TWO Romanas!
and in for American appearance
• MARY TAMM • LALLA WARD

Above: *Doctor Who Monthly's Merchandise Special* (1984) devoted six pages to a retrospective of *The Ultimate Celebration*.

Left: Patrick Troughton and Nicholas Courtney between panels at *The Ultimate Celebration*. Photo © Ruth Ann Stern.

Below: Promotional material for 1984's *TARDIS 21* event.

THE INSIDE STORY



Doctor Who reference books came of age with the arrival of *A Celebration*. Principally credited to author Peter Haining, this seminal publication was actually a collaborative effort...

By JEREMY BENTHAM

As the Easter 1983 Longleat event kicked off the BBC's celebrations of 20 years of *Doctor Who*, publishers Howard & Wyndham were preparing a celebration of their own.

Howard & Wyndham was the parent company of the Target Books imprint and its range of paperbacks. Over the last decade Target had published more than 70 novelisations of *Doctor Who* serials, all of which continued to sell well. During that period Target also published some factual titles, notably the *Doctor Who Monster Book* and *The Making of Doctor Who*; these had been relatively inexpensive softcovers as well.

Aware that 1983 would be a big year for *Doctor Who,* Howard & Wyndham's managing directors began discussing a more significant publication as early as summer 1982. However, the project was farmed out to Bob Tanner, managing director of WH Allen, the Mayfair-based prestige arm of Howard & Wyndham – the arm that published large-format, coffee-table hardbacks.

An early working title for the publication was *The Doctor Who Time Log*, since its ambition was to cover all the key moments in the programme's history from 1963 to 1983. The budget allowed for 256 pages of black-and-white content with a further eight pages printed in colour. Hardback books were an expensive proposition in the early 1980s, especially when they included colour pages. Therefore, with no sales precedents to judge from, the publishers were happy to err on the side of caution, given that the finished title would likely retail for over £10.

Who should write the new book? With his vast experience of working on the TV series and long relationship with Target, Terrance Dicks was the obvious choice. Tanner's instinct, however, favoured a different approach: engage an experienced writer with little prior knowledge of the programme, but capable of researching its background and history as an outsider would, thereby divining through discovery the secrets of its success and longevity.

The man Tanner approached was Peter Haining, a freelance editor and author with a fine track record in anthologies, 'scrapbooks' and companion volumes on topics as diverse as Sherlock Homes and Satanism.

Dear Peter Cushing,

I am sure you will be interested to learn that I have been commissioned to write a book to mark the Twentieth Anniversary of the enormously popular television series, DOCTOR WHO.

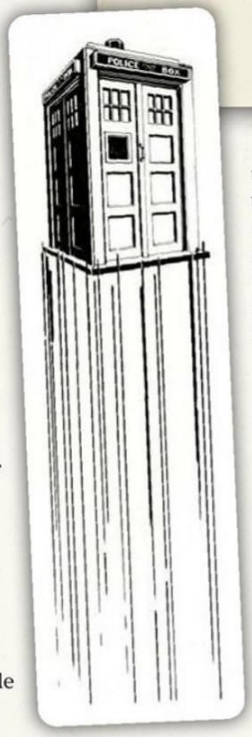
Naturally, I shall be describing the two full-length feature films based on the series in which you played the Doctor – illustrating this with suitable stills from the movies.

I shall, of course, secure the permission of Regal Films for the use of these stills, and take it that I have your permission to use any pictures in which you appear.

Should you require any further information on this book please do not hesitate to get in touch with me. I shall see that a copy of the book is sent to you in due course.

Yours sincerely,

PETER HAINING



Haining was initially reluctant to take on the commission, arguing that, while he'd watched *Doctor Who* down the years, usually alongside his three children, he was no aficionado. Tanner's counter-argument stressed Haining's strengths as an editor and researcher. He could sub-contract writers who *did* know *Doctor Who* history, then weave their accounts into his own research, presenting a clear overall picture to a reader perhaps as unfamiliar with it as Haining. It took a few long lunches, but by the autumn of 1982 Haining was ready to start.

His first port of call was Christine Donougher, editor of the Target Books *Doctor Who* range. Through her, he acquired contact details for many key players – the surviving Doctors, Verity Lambert, Terry Nation, Barry Letts, Terrance Dicks and, crucially, current producer John Nathan-Turner. Most of those contacted agreed to Haining's request for them to "tell their own story in their own words". But whenever their replies fell short in content or context, Haining was able to flesh out their sections via archival material, principally sourced from various newspaper libraries.

Though technically outside the content rights agreed with BBC Enterprises over what *Doctor Who* elements could appear in the book, Haining also approached his friend Peter Cushing for permission to use photographs of the actor from Aaru's two Dalek movies, plus some personal recollections originally recorded for another of Haining's book projects. →

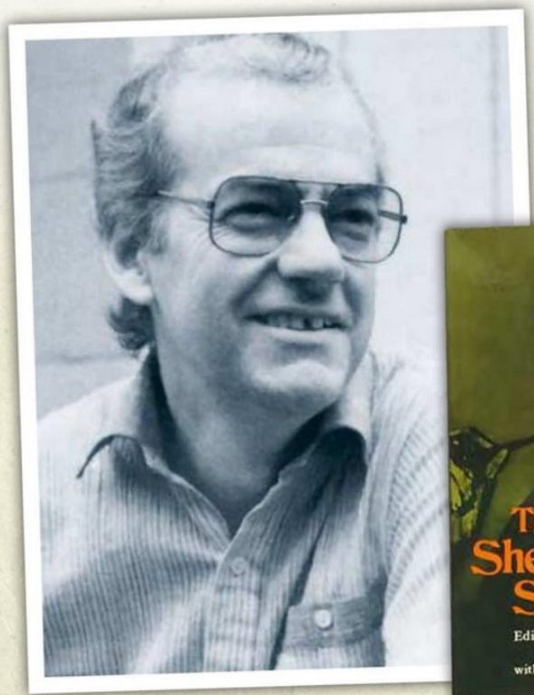
Opposite page: Graham Potts' cover art for *Doctor Who: A Celebration*.

Top: A letter from author Peter Haining to actor Peter Cushing, who had starred as Dr Who in two films in the 1960s.

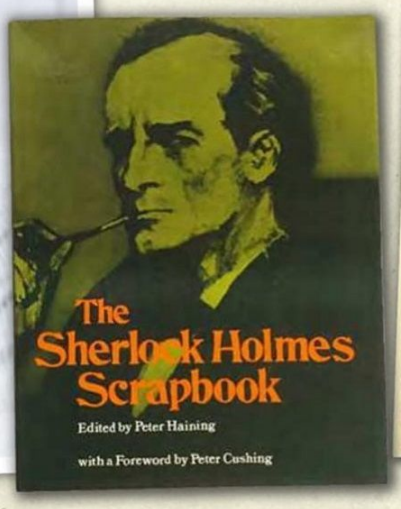
Above: Jeremy Bentham in the early 1980s.

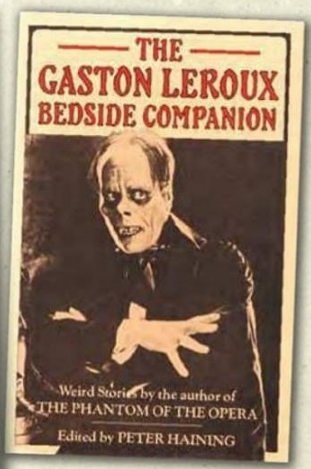
Left: The illustration of the TARDIS that featured throughout *A Celebration*.

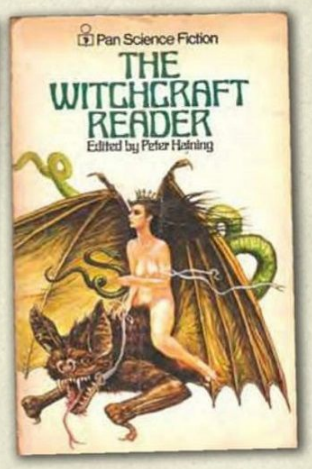
Below from left: Haining in the 1980s, and three of his works – *The Sherlock Holmes Scrapbook* (1974), *The Gaston Leroux Companion* (1980) and *The Witchcraft Reader* (1972).



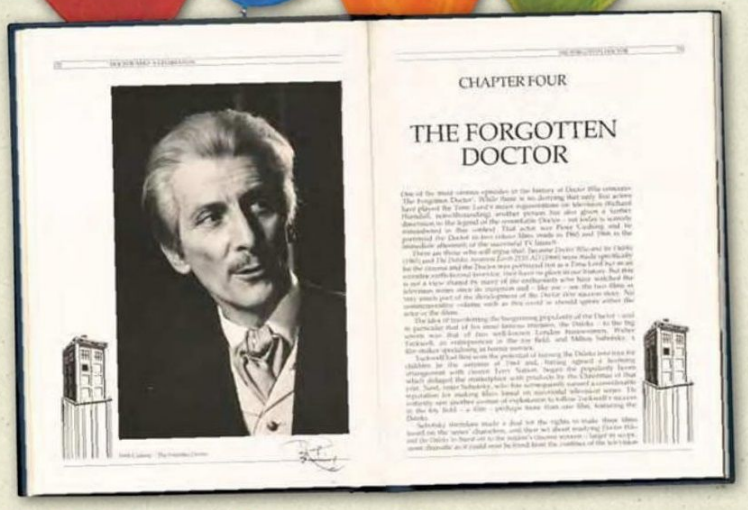
HAINING HAD A FINE TRACK RECORD IN ANTHOLOGIES, 'SCRAPBOOKS' AND COMPANIONS ON TOPICS AS DIVERSE AS SHERLOCK HOMES AND SATANISM.



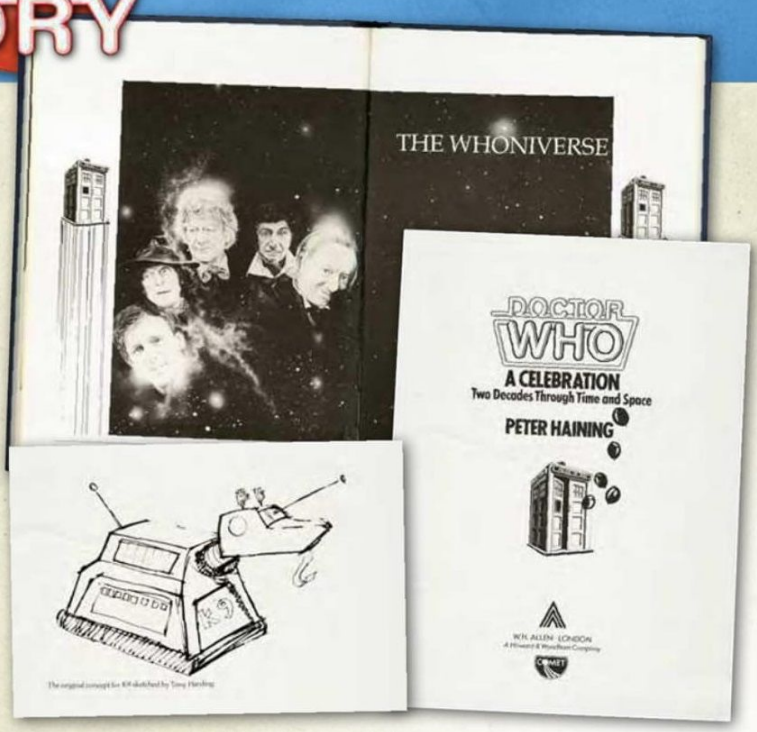




THE INSIDE STORY


CHAPTER FOUR

THE FORGOTTEN DOCTOR



Above left: The chapter on Peter Cushing's Doctor.

Above right from top: The opening spread of "The Whoniverse" used artwork by Bill Donahoe that had previously been seen on *The Programme Guide Volume 1* and *Volume 2* (WH Allen/Target, 1980); *A Celebration* contained many rare images, including Tony Harding's design sketch of K9, commissioned for *The Invisible Enemy* (1977); the title page of the book.

Below left: The front cover of the first edition.

Below right: *A Celebration* was also available as a limited edition of 500 leather-bound copies, each of which came in a slipcase.

→Urgently needed, however, was an expert in *Doctor Who* and its two-decade history. John Nathan-Turner's recommendation was record producer and *Who* collector Ian Levine. Ideally placed to help with visual research, Levine was initially interested but cooled on the idea when it became apparent how much actual writing would be expected of him – somewhere between a quarter and a third of the book's page count. Instead, he suggested contacting me. On 23 September 1982 a preliminary meeting took place between Peter Haining and myself, to discuss the Doctor's adventures, companions, main adversaries and pivotal moments in the show's history.

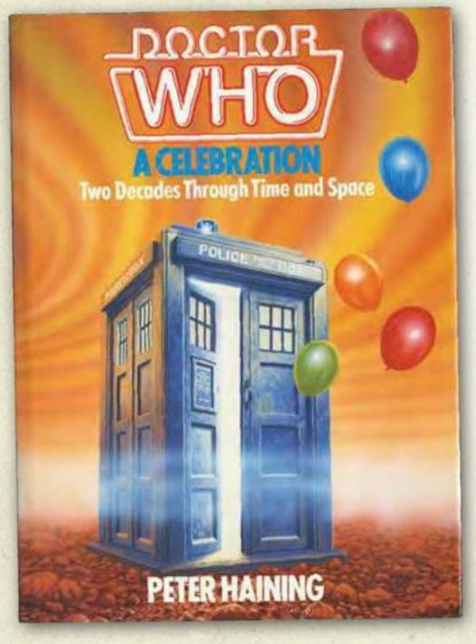
A large chunk of the book would be given over to summarising every *Doctor Who* story from *100,000 BC* (aka *An Unearthly Child*) to *The Five Doctors*. BBC Enterprises had already supplied Peter with an (incomplete) set of sales synopses, but mostly these were just too long to be of any use. What was needed were summaries of around 200 words per story, plus around 50 words devoted to what Peter described as "a single accompanying fact or an anecdote that will intrigue a reader". Even without a calculator I worked out this would entail writing over 30,000 words.

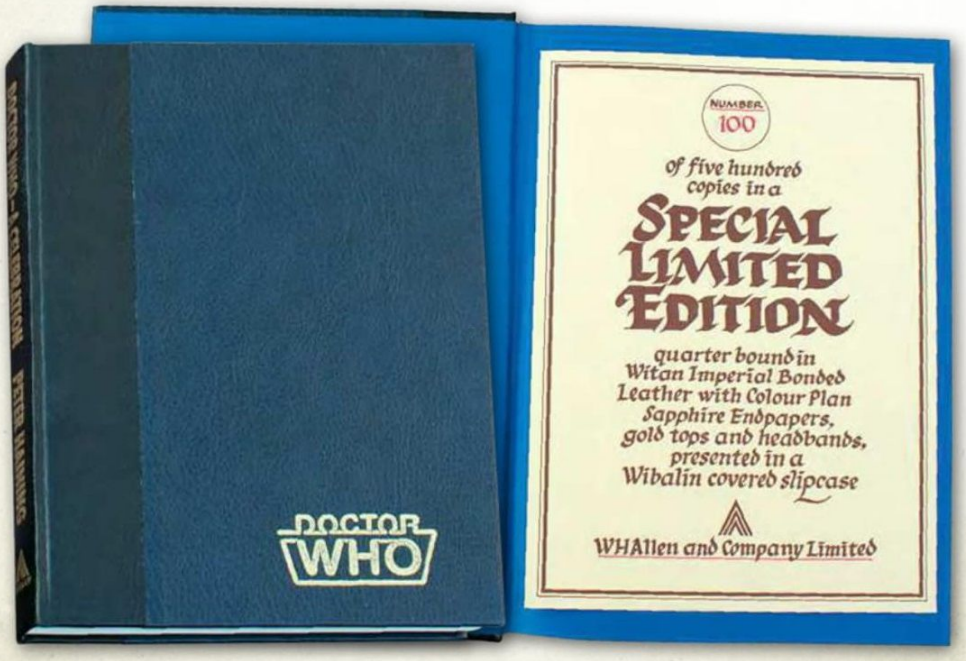
"And I need it all delivered to me before 9th December," Peter continued.

In an effort to minimise this task I agreed to provide the summaries in batches, broken down per transmitted seasons. But the workload didn't stop there. Including K9, Katarina, Sara Kingdom and the two Masters, there were 30 character profiles required, to be melded with Peter's press cuttings and other biographical details, plus a slew of notes about Time Lords, Gallifrey, regeneration and the Daleks. Oh, and how could I forget the considerable volume of photocopying requested – from my own scrapbooks, magazines, fanzine back issues and other items in the collection.

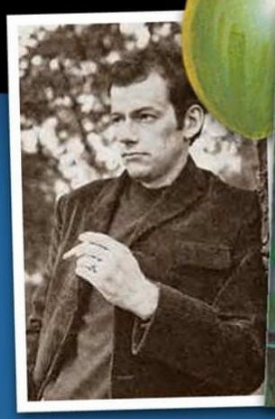
A big problem that surfaced early in 1983 was a shortage of photographs. Unlike magazine companies, book publishers rarely maintained substantial picture libraries. Christine Donougher was custodian of a small collection that Target Books had amassed, but many of these had already seen print in their non-fiction titles. Part of Peter's budget was set aside for clearing rights to use *Doctor Who* photographs in the book, but what had been overlooked was a separate fund for paying the BBC's quite substantial fees for purchasing them in the first place.

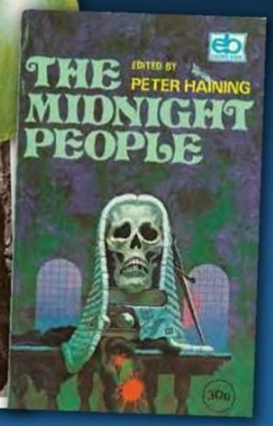
Fortunately, in previous roles for Marvel Comics and the *Doctor Who* Appreciation Society, I'd been able to build up a comprehensive archive of colour transparencies, all of which were put at Peter's disposal. However, one minor issue remained. Tonally, a colour photograph doesn't look as clear when printed in black and white as one originally taken in black and white. To avoid readers seeing too many 'muzzy' pictures, some compromises were made during the layout stages. For example, for the introductory chapter WH Allen's art editor, Mike Brett,




DOCTOR WHO
PETER HAINING
NUMBER 100
of five hundred copies in a
SPECIAL LIMITED EDITION
quarter bound in Witan Imperial Bonded Leather with Colour Plan Sapphire Endpapers, gold tops and headbands, presented in a Wibalin covered slipcase
WH Allen and Company Limited

PEN FOR HIRE





Peter Haining wasn't a *Doctor Who* expert. This is something he admitted frequently, particularly during the 1985 'cancellation crisis', when numerous tabloid editors and radio producers – aware of his status as author of the best-selling factual book about the programme – contacted him for comment about the programme's precarious position. He was happy with the fame *Doctor Who* brought him, but, in deference to the book's many contributors, declined all requests to attend signings or appear at conventions.

Born in April 1940, Peter started his career during the late 1950s, working in local newspapers. Having honed his craft by writing for several trade journals, he eventually secured an editorship at New English Library in 1967.

For Peter this was a dream job, allowing him to indulge his passion for horror, sci-fi, fantasy and detective fiction, interests dating right back to his childhood collection of pre-war pulp magazines. Paperback anthologies became his forte – collections of short stories by new as well as established writers. Notably, he published the first work by fledgling author Philip Pullman, later of *His Dark Materials* fame.

Key to Peter's success was his realisation that a great many pulp manuscripts from the Victorian to pre-war periods were out of copyright, and thus could be inexpensively republished. Strong sales from this field earned him sufficient financial freedom to go freelance in 1972 and to spend more time researching projects of his own. Newspaper libraries and archives were his go-to destinations, where he compiled detailed scrapbooks on subjects all the way from haunted houses to Greta Garbo.

Among publishers he earned a reputation as a reliable 'pen for hire' who could deliver tight, fact-driven prose to order. In many ways he was a definitive example of old-world Fleet Street: a Gannex-raincoated newshound somewhere between the Leo McKern and Edward Judd characters in the 1961 film *The Day the Earth Caught Fire*.

Peter Haining died in November 2007.

chose to use photocopied panels from various *Doctor Who* comic strips instead of photographs.

Another flash of inspiration on Mike's behalf gave the book its title. Screened regularly over the Christmas period, an airline commercial showed balloons floating from the open hatchway of an aeroplane, indicating that a party was going on inside. Straight away Mike knew he had his cover concept for Peter's book: five balloons, one per Doctor, drifting out of the open TARDIS door. And the title? What else? *Doctor Who: A Celebration.*

Above: The young Haining and a 1974 edition of his 1968 book *The Midnight People*.

Left: Pages from *A Celebration* including off-screen images from the pilot version on *An Unearthly Child* (1963), Peter Davison with producer John Nathan-Turner, and a still from the unfinished story *Shada* that was captioned with a reference to *The Five Doctors*.

Below: A paperback edition, published by Virgin Books in 1995.

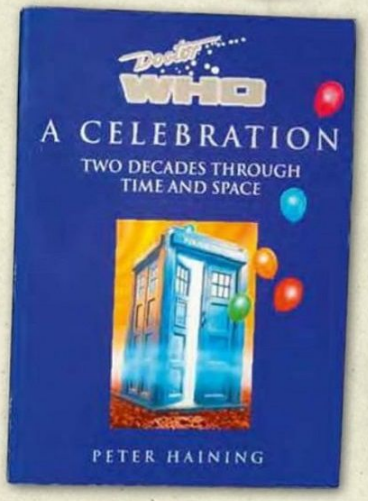
By mid-January 1983 most of the text was written, but to plug a few gaps some additional or replacement pieces were needed. One particular bee in Peter's bonnet was the need for a visual to cover the (then largely unseen) pilot version of *An Unearthly Child*. This was probably the last item to be written for the book, and illustrating it required a hasty visit to Ian Levine's home to take several off-air stills from his U-Matic tape copy of the episode.

Very little material was cut or amended once galley proofs were available for review. About the only significant change that impacted me was John Nathan-Turner's insistence that the book shouldn't cover *The Five Doctors*. Consequently, my final synopsis for the Whoniverse section was deleted (despite containing no spoilers). An accompanying still of Tom Baker from the incomplete story *Shada* did remain, however, and the caption here made reference to the forthcoming anniversary special.

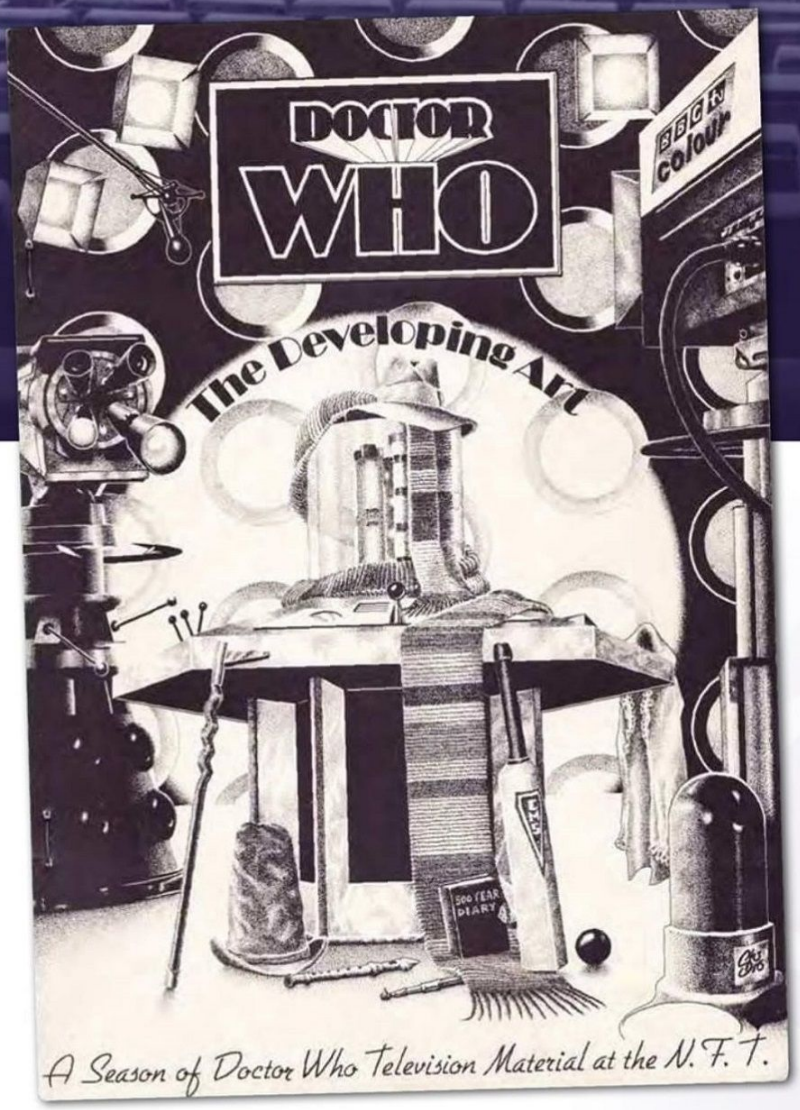
THE ONLY SIGNIFICANT CHANGE WAS JOHN NATHAN-TURNER'S INSISTENCE THAT THE BOOK SHOULDN'T COVER *THE FIVE DOCTORS*.

Priced at £10.95, *Doctor Who: A Celebration* appeared in book shops on Thursday 15 September 1983. Riding the twin waves of the show's 20th anniversary and its massive popularity in the USA, it quickly sold out. So too did a second printing. In all, over 100,000 copies of the book were sold in hardback alone, making it Peter's most successful title and the biggest selling factual *Doctor Who* book of all time. A subsequent paperback edition would build on that success.

A Celebration was a tremendous undertaking, paving the way for many more coffee-table *Doctor Who* hardbacks in the years to come. Through it I was able to replace my typewriter with a BBC Micro B computer, which made writing assignments considerably easier. And through it, too, I acquired a wonderful friend in Peter Haining – a friend I miss very much to this day.



THEATRE OF DREAMS



Often overlooked in accounts of the 20th anniversary year, *The Developing Art* was an unprecedented opportunity for fans to watch *Doctor Who* rarities at the National Film Theatre.

By KEVIN LYONS

As *Doctor Who*'s 20th anniversary approached, the British Film Institute made a major contribution to the celebrations.

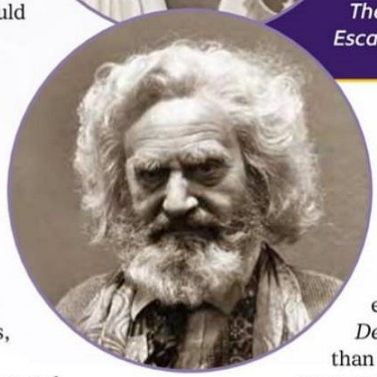
A weekend of screenings and events, *Doctor Who: The Developing Art* was described by its organisers, Jeremy Bentham and Manuel Alvarado, as "the biggest collection of episodes ever assembled for public screening." Spanning Saturday 29 and Sunday 30 October 1983, the event not only showed stories not seen publicly for many years (and which would subsequently vanish back into the archives for many more), it also held symposia and played host to guests from both sides of the camera. In addition, *The Developing Art* served as the launch pad for *Doctor Who: The Unfolding Text*, a new book co-written by Alvarado and John Tulloch. At the time, the whole thing seemed like an Aladdin's cave of previously unattainable treasures.

Although much of the heavy lifting (organising prints, tracking down video recordings, contacting potential guests etc) fell to Bentham, the impetus behind the weekend came initially from Alvarado, who was looking for a big event to help launch his book. Alvarado was friends with Richard Patterson, who at the time was part

of the BFI's TV Projects team and a programmer at the National Film Theatre. Patterson had been trying to include more small-screen material in the NFT's programmes and the idea of a weekend in celebration of *Doctor Who* was appealing. Those ambitions would be achieved with the help of the show's current producer, John Nathan-Turner, his unofficial continuity adviser Ian Levine, and the BBC archive.

The selection of episodes included one full story from each of the five Doctors and a handful of what Bentham called "selected gems". But if the BFI was to attract the attention of the press, just showing old episodes wouldn't be enough – the event needed special guests.

Nathan-Turner was a given, and set to appear with other big names on the Sunday, but across both days attendees were able to rub shoulders with luminaries like writer Terrance Dicks, designer Raymond Cusick, director Douglas Camfield (his last *Who*-related public appearance before his untimely death three months later) and producer Barry Letts. It was, however, at the Sunday 'star symposium' that the biggest draw of the weekend would make an appearance.



A Doctor was required, and Patterson and Alvarado were understandably keen to invite Tom Baker. Instead, the guest of honour that damp and rainy Sunday was Patrick Troughton, still sporting the beard he'd grown for his role in the BBC's new production of *The Box of Delights*. He thrilled fans by setting up shop in the NFT's café to sign autographs, then took to the stage alongside Nathan-Turner, William Hartnell's widow Heather and Anthony Ainley.

The stellar line-up of stories and guests virtually guaranteed that the event would create a splash. Although the relatively small National Film Theatre could never match the crowds that attended April's Longleat convention, *The Developing Art* was a virtual sell-out across the whole weekend, the older stories and episodes attracting the most attention.

Sadly, the hoped-for press bonanza never happened, with attention already turning to the forthcoming anniversary episode, *The Five Doctors*. But *The Developing Art* deserves more recognition than it received; nothing has been tried on the same scale at the BFI since.

In the 21st century, of course, vintage episodes are miraculously available to us at the click of a button. In 1983, however, little could compare to the thrill of watching things that had long since been beyond our grasp, in one weekend and with so many like-minded fans.

DOCTOR WHO: THE DEVELOPING ART

The screening schedule for *The Developing Art* ran as follows:

Saturday 29 October

12.00 The Beginning: *An Unearthly Child* [aka *100,000 BC*], along with a first chance to see the pilot episode.

14.00 The UNIT Era: *The Dæmons*.

16.30 First Doctor – Selected Gems: episodes from the Hartnell years, including *The Web Planet* 4, *The Aztecs* 3, *The Time Meddler* 2, *The Ark* 4.

16.30 TV and SF Symposium: a separate event involving a panel discussion about the writing and making of science fiction in all media.

18.30 The Coming of the Daleks: *The Daleks* [aka *The Mutants*].

20.30 The Gothic Approach: *The Brain of Morbius*.

21.40 The Invaders: another assortment of episodes, including *The Dalek Invasion of Earth* 1, *The Tenth Planet* 2 plus "a surprise special screening" that turned out to be *The Daleks' Masterplan*: *Escape Switch*.

Sunday 30 October

12.00 A Tramp in Time: *The Mind Robber*.

12.00 Fourth Doctor – Selected Gems: *The Ark in Space* 1, *The Deadly Assassin* 3, *The Talons of Weng-Chiang* 3, *The Sun Makers* 3, *The Leisure Hive* 1.

14.30 Second Doctor – Selected Gems: *The Moonbase* 4, *The Abominable Snowmen* 2, *The Seeds of Death* 3, *The Space Pirates* 2, *The Invasion* 8.

14.30 The Image Builders: *Snakedance*.

16.30 Fifth Doctor – Selected Gems: *Castrovalva* 4, *Kinda* 1, *Mawdryn Undead* 2, *Enlightenment* 2, *Earthshock* 4.

17.00 Star symposium.

18.30 The Epic Milestone – *The War Games*.

19.00 Adventures in Time and Space – "a look at the past, the present and the future of *Doctor Who* presented by its current producer John Nathan-Turner" (*The King's Demons* 2, *Pyramids of Mars* 4, *The Sea Devils* 6, *The Web of Fear* 1, *The Crusade* 3).

Opposite page above and this page below: The main auditorium at the National Film Theatre.

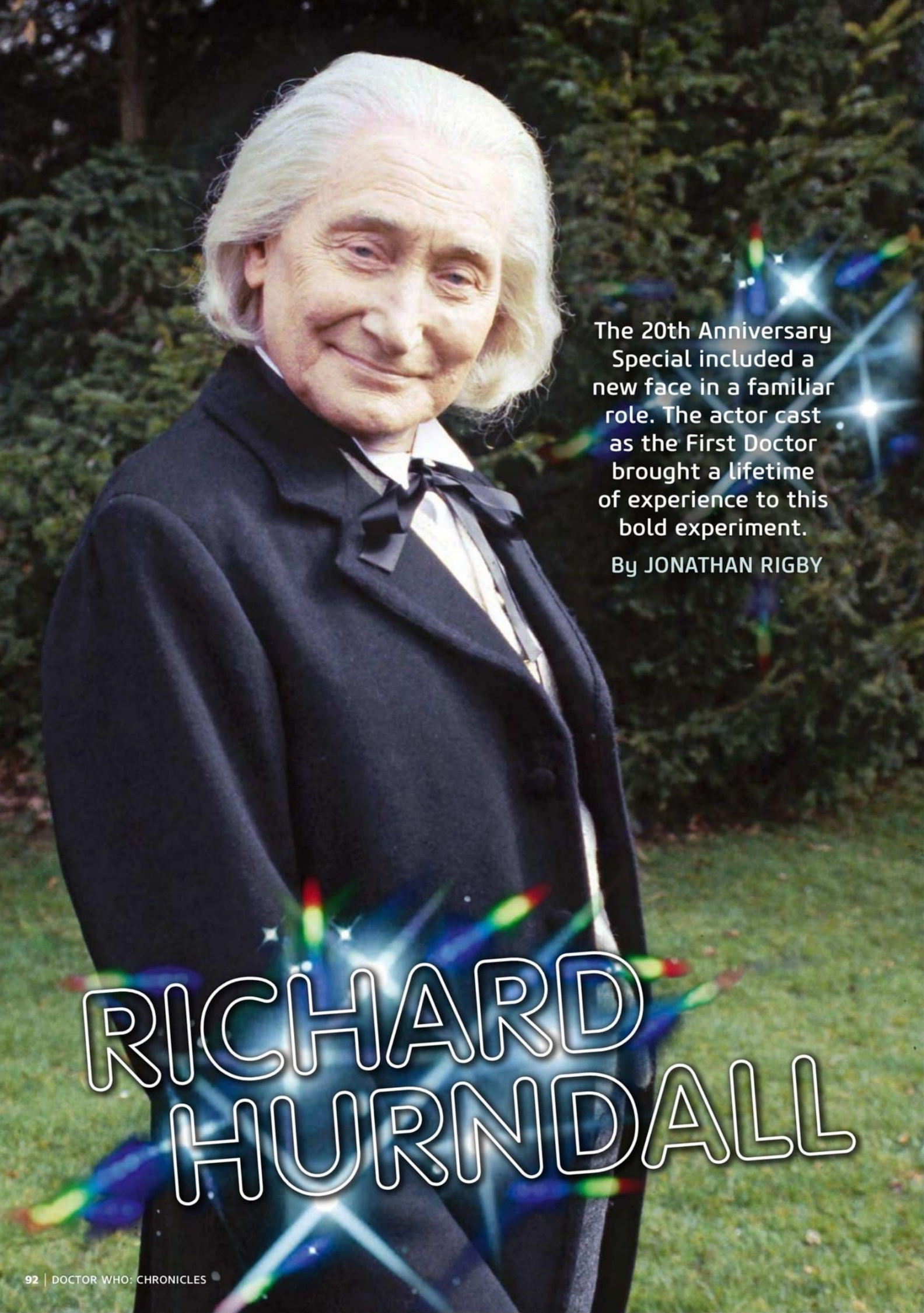
Opposite page left: The NFT's programme for *The Developing Art* had a cover illustration by Stuart Glazebrook.

Opposite page below: The programme was illustrated with drawings by Phil Bevan. The pictures were inspired by scenes from *The Mutants* (aka *The Daleks*, 1963-64), *The Seeds of Death* (1969), *The Dæmons* (1971), *Image of the Fendahl* (1977) and *Earthshock* (1982).

Top: The exterior of the NFT.

Left inset: Producer John Nathan-Turner (photo courtesy of Stephen Cranford); Patrick Troughton as Cole Hawlings in *The Box of Delights* (1984).

THE SELECTION OF EPISODES INCLUDED ONE FULL STORY FROM EACH OF THE FIVE DOCTORS AND A HANDFUL OF "SELECTED GEMS".



RICHARD HURNDALL

The 20th Anniversary Special included a new face in a familiar role. The actor cast as the First Doctor brought a lifetime of experience to this bold experiment.

By JONATHAN RIGBY

"I think I'm a little too old to comprehend SF, really," mused Richard Hurndall in 1983. "I rather liked *Star Trek*, but otherwise I have left SF to my grandchildren. I've seen very few *Doctor Who* episodes, but my favourite in the part is undoubtedly Patrick Troughton, who gets so much humour into it."

At the age of 72, Hurndall had been approached to play the First Doctor in the programme's 20th Anniversary Special. William Hartnell, of course, was eight years dead, but *The Five Doctors* could hardly do without "the original", as the First Doctor calls himself in Terrance Dicks' nostalgic script. The search began, therefore, to find a suitable replacement. Back in November 1981, *Blake's 7* fans had seen Hurndall playing an elderly, ill-fated captive called Nebrox in that show's *Assassin* episode. "Apparently," Hurndall told interviewer Bill Marsh, "*Doctor Who*'s producer, John Nathan-Turner, saw the likeness to William Hartnell when I played Nebrox (although my friends can't see the likeness very much), and asked me to play it."

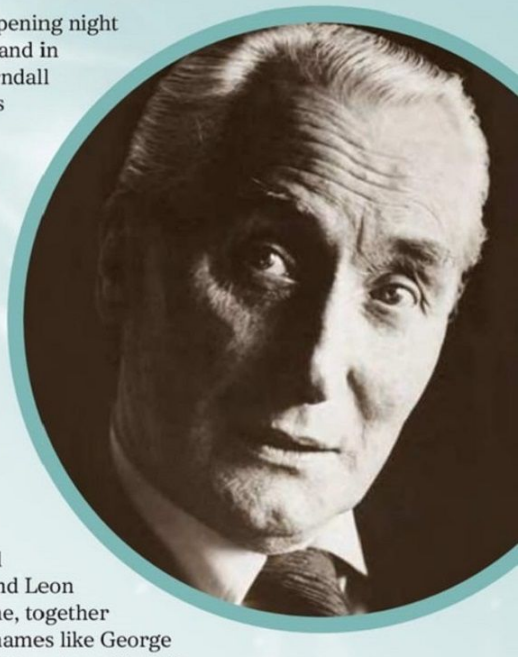
Exactly prefiguring the 21st-century casting of David Bradley as the First Doctor, Nathan-Turner had chosen an actor in his seventies to resurrect a character created by an actor in his fifties. And maybe Hurndall's friends were onto something, for this patrician figure – who back in the 1930s had been referred to by a theatre critic as a "slim, aesthetic-looking actor" – didn't really match the wiry, flint-faced Hartnell at all. But Hurndall's performance remains fascinating. This version of the First Doctor couples the lofty hauteur of a born aristocrat with an almost childlike delight in his own cleverness, adding to them a borderline-frightening sneer when he speculates, with apparent indifference, on the whereabouts of his other selves. There are moments of waspishness that recall Bertie Wooster's dreaded Aunt Agatha – yet the snow-white hair, piercing blue eyes and air of otherworldly detachment make this arguably the most ethereal of all Doctors.

Richard Hurndall was born in Darlington on 3 November 1910 and caught the acting bug at a very early age – around four, when taken to see silent films. Having attended Scarborough College, he startled his parents by announcing his intention to become an actor and in 1926 was sent to Paris, presumably to reconsider. On his return, however, he enrolled at RADA, numbering Celia Johnson among his fellow students and eventually graduating in 1929. Before embarking on his career, he returned to France to study piano at the Paris Conservatoire, then made his debut at London's Fortune Theatre in a revival of Cecil Clay's 1880s farce, *A Pantomime Rehearsal*. Opening night was Monday 29 December 1930, and in addition to playing a footman Hurndall was understudy to the cadaverous character star Ernest Thesiger. The young actor's aesthetic-looking quality had clearly been spotted already.

By May the following year he'd joined the Arthur Gibbons company at Clacton-on-Sea, following this with further rep experience in Hastings. In 1933 he made early inroads into a field he was to become dominant in – radio drama, broadcasting for the BBC from both London and Glasgow while sharing the microphone with such stage stars as Sybil Thorndike and Leon Quartermaine, together with future names like George Sanders and Hermione Gingold.

"I want to work – in the theatre, of course – and go on working," he confessed around this time. "Perhaps, one day, I might become a star." He certainly played opposite numerous stars, including his friend Percy Marmont, with whom he toured in Dodie Smith's *Touch Wood* in 1934; also in the company was Mona Berridge, who would become Hurndall's first wife. (There were to be two others, also actresses – Ivy Carlton and Margaret Ward.) After more rep work in Worthing, Grantham and Eastbourne, he toured in 1937 in one of his favourite roles: Lord Fancourt Babberley in *Charley's Aunt*. And, as the decade wound down, he consolidated his burgeoning reputation with a long run at Coventry Opera House, though he'd barely arrived when the stage was destroyed by fire in July 1938.

Reconstituted in record time, the theatre played host to the usual rep standbys of the day but with a slight bias towards thrillers, giving Hurndall the opportunity to play the appalling husband in Patrick Hamilton's *Gas Light* and, in November 1939, the title role in *Dracula*. "He is very effective in this part," noted a local reviewer, "and performs his devilries with real dignity." →



Opposite page: Richard Hurndall at the Denham Green photocall for *The Five Doctors* on Thursday 17 March 1983.

Above: A publicity shot from the early 1970s.

Left: As Nebrox, with Paul Darrow's Avon, in *Assassin*, a 1981 episode of *Blake's 7*.

Below inset: As Claudio in *Measure for Measure* (Stratford Memorial Theatre, 1940).

Below: Recording a BBC radio adaptation of JB Priestley's *The Good Companions* in June 1951, with producer James R Gregson (left) and fellow actors Molly Rankin and Harry C Rycroft. In January 1949, Hurndall had played the same role, Inigo Jollifant, in a television adaptation of the novel.

HURNDALL CAUGHT THE ACTING BUG AT A VERY EARLY AGE, WHEN HE WAS TAKEN TO SEE SILENT FILMS.

RICHARD HURNDALL

Above left: As Gilbert Dawson-Hill QC in Ronald Millar's *The Affair* (Strand Theatre, 1961-62), with Alan Dobie as Donald Howard. Hurndall and Dobie repeated their roles in the BBC's 1963 TV version of the play.

Above inset: local advertising for *Winter Sunshine* at Eastbourne's Devonshire Park Theatre, June 1937.

Above centre: As Vernon Royce MA in Ronald Millar's *The Masters* (Savoy Theatre 1963-64), with John Clements as Paul Jago MA. Clements also directed the play.

Above right: As Count Rostopchin in the BBC's epic adaptation of *War & Peace* (1972-73).

Below left and right: Stepping out from a glass coffin as mandarin-collared menace Henley Farrer in *Legacy of Death*, a 1968 episode of *The Avengers*.

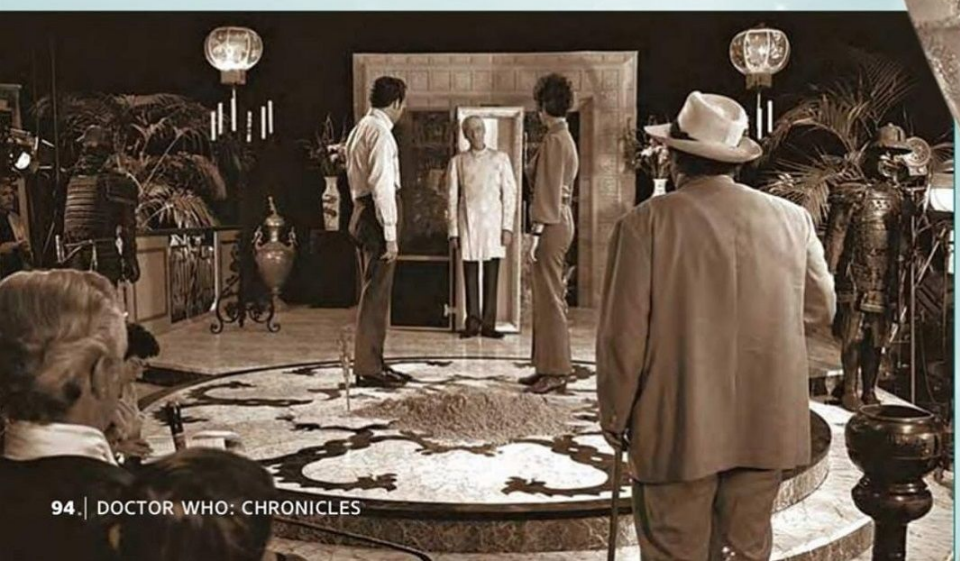
→ Maybe an echo of this early Dracula can be seen in the Terry Nation-scripted *Legacy of Death*, a 1968 episode of *The Avengers* in which Hurndall plays a gimlet-eyed, mandarin-collared aesthete reposing in a glass coffin.

At the end of his Coventry stint, he moved directly to nearby Stratford-upon-Avon, where in the summer of 1940 he played seven roles at the prestigious Shakespeare Memorial Theatre, among them Laertes in *Hamlet*, Orlando in *As You Like It* and Claudio in *Measure for Measure*. Bassanio in *The Merchant of Venice*, however, he decried as "an unplayable part", claiming to have been "very bad when playing it" and that it "drove me mad physically and mentally". Contemporary reviews described him as "an alert and manly Orlando" while referring to his Laertes as "almost excessively phlegmatic... but he acquitted himself most effectively in the final scene. Indeed, we have never seen the duel [with Hamlet] presented in such an exciting manner." By August 1940, however, Hurndall had joined the North Staffordshire Regiment, bequeathing his Stratford roles to Godfrey Kenton.

His first ten years in the profession, playing a profusion of different parts, had provided a solid basis for a busy post-war career focused largely on radio and television. Having kept his hand in during the war by touring straight plays to the troops as part of the London District Theatre Unit, he was able, in 1946, to bounce straight back into the West End, joining a long-running revival of *Private Lives* in its final months. He also toured in *The Gleam* (1947) and *A Sense of Guilt* (1953), as well as taking early TV roles in adaptations of Chekhov, Shaw, Jane Austen and JB Priestley. In lighter vein, he starred in a 1949 BBC version of the comedy-thriller *Someone at the Door*, with the young Patrick Troughton further down the cast list.

In addition, he was preoccupied from 1949-52 by BBC radio drama, with many further appearances extending right up to his final years; his last *Morning Story* for Radio 4 was heard only a month or so before his death. Back in 1950, *The Stage* pointed out that "Richard Hurndall... can by his voice imply straight-forward, good-hearted manliness better than anyone else heard regularly on the air." Amid a mass of other radio engagements, he hosted the European version of the popular 'personal philosophy' series *This I Believe* for Radio Luxembourg, starting in October 1958. Then the following summer he starred in a Light Programme serialisation of

HURNDALL'S FIRST TEN YEARS IN THE PROFESSION HAD PROVIDED A SOLID BASIS FOR A BUSY POST-WAR CAREER FOCUSED ON RADIO AND TELEVISION.



ANCIENT AND MODERN

In the mid-1930s, keen theatregoers in Sussex and Lincolnshire were informed that the young Richard Hurndall's favourite recreations were tennis, walking, golf and genealogy. Some 40 years later, the Hurndall hobbies listed in *Who's Who in the Theatre* had slimmed down to just bridge and, again, genealogy.

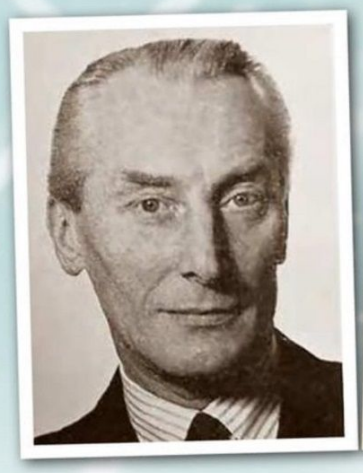
Clearly then, the last of these was an abiding passion. Having spent many hours cross-referencing dusty documents at London's Somerset House, he'd come up with a number of curious family facts by the early age of 24. He'd traced his lineage right back to 1379, had discovered a number of Norwegians among his ancestors, and had identified one of his grandmother's cousins as the late Prime Minister HH Asquith, 1st Earl of Oxford. What amused him most, however, was the fact that his great-great aunt had emigrated to America in 1802 and married one Benjamin Wrigley, thus giving the Hurndalls a distant connection to the world's most famous brand of chewing gum.

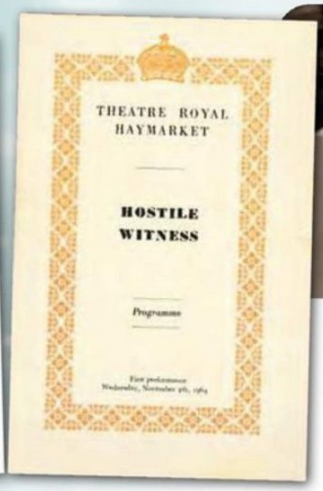
Music was another preoccupation. In September 1936, a reporter for the *Bognor Regis Observer* pointed out that "Mr Hurndall, as many probably know, is a talented pianist, and is equally at home with the works of the great composers or the intricate technique of modern syncopation."

FOR THEATRE-GOERS

The Young Hero of the London Players

Mr. Richard Hurndall




THEATRE ROYAL
HAYMARKET

HOSTILE
WITNESS

Programme

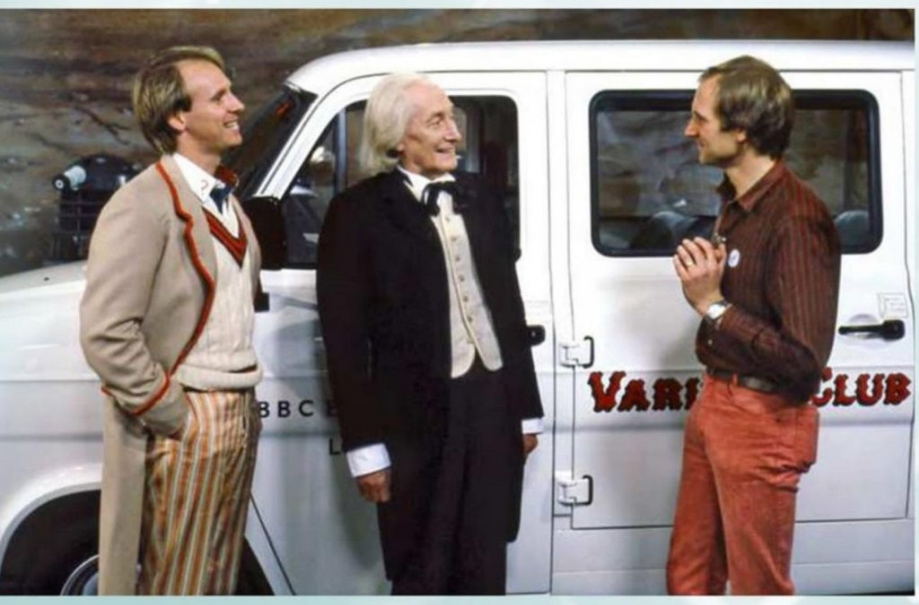
The Sign of Four, his casting as Sherlock Holmes making perfect sense given his physical similarity to contemporary BBC Sherlocks like Alan Wheatley and Peter Cushing.

Television commitments stepped up considerably in the 1960s, his elegant presence lending distinction to such series as *United!*, *Breaking Point*, *The Power Game* and particularly Granada's 1968 hit *Spindoe*, in which Hurndall's suave underworld kingpin, Mackleson, swans around in a Rolls-Royce while engaging in gang warfare with Ray McAnally's title character. He also made regular returns to the West End in this period, first in a back-to-back trio of Ronald Millar plays, all of them based on novels by CP Snow – *The Affair*, *The New Men* and *The Masters* (1961-64). There were then a couple of courtroom dramas, the long-running *Hostile Witness* (1964-65) and surprisingly short-running *Justice is a Woman* (1966-67), and finally a madcap reunion with his old colleague Hermione Gingold in *Highly Confidential* (1969).

Feature films – among them *Zeppelin*, *I, Monster* and *Royal Flash* – were few. But in March 1970 he was a cloaked antiques dealer who creates homophobic panic when dropping in on *Steptoe and Son*, a superbly poised performance that kicked off a final run of TV engagements ranging from *It's Murder but Is It Art?*, *The Inheritors* and *Oil Strike North* to *Ripping Yarns*, *Love in a Cold Climate* and *Bognor*. In 1974, he also slipped in a quick appearance in the Jon Pertwee-hosted game show *Whodunnit?* Among his last engagements prior to playing the First Doctor was Granada's short-run 1982 sitcom *Rep*, set, appropriately, in a post-war repertory company.

The Five Doctors was recorded in March 1983, and, to ensure the characterisation was his own rather than an impersonation, Hurndall made a point of not consulting any old footage of William Hartnell. (Even so, he allowed in a few trademark mannerisms, notably the lapel-clutching so characteristic of his predecessor.) "I found it all very difficult," he admitted, though he was mollified by the assurance that Hartnell's widow, Heather, approved of his casting. He was pleased, too, to be reunited with Troughton, Pertwee and director Peter Moffatt, with whom he'd worked on *The Power Game* in 1969.

Sadly, the role proved to be more or less his last; less than six months after *The Five Doctors* was broadcast, he succumbed to a heart attack on 13 April 1984. The last question put to him in his final interview had been a generic one about what future ambitions he might have. Given that the end was just around the corner, his reply now has a melancholy ring to it. "I think at 73," he said, "I would like to sit back and relax."



Top left: The 1972 edition of *Who's Who in the Theatre*.

Top right: A profile in *The Grantham Journal* of 23 May 1935.

Far left: A publicity shot circa 1968, and the programme cover for *Hostile Witness*.

Above left: As antiques dealer Timothy Stanhope, with Harry H Corbett's guileless Harold, in the *Any Old Iron?* episode of *Steptoe and Son* (1970).

Above right: With Edward Woodward in *The Same Trick Twice*, a 1970 episode of *Callan*.

Below: With Peter Davison and presenter Simon Groom, promoting *The Five Doctors* on the 21 November 1983 edition of *Blue Peter*.

THE FIVE DOCTORS

A mystery malefactor transports the Doctors and their friends to the Death Zone on Gallifrey – to play a deadly game...

By ALAN BARNES

A Pantomime Extravaganza

"Tonight... A GRAND CHARITY PERFORMANCE... and sole appearance on one stage of this celebrated and stupendous cast... a pantomime extravaganza... by John Nathan-Turner"!

Not the *Radio Times* billing for *The Five Doctors*, the 90-minute 20th Anniversary Special premiered in the UK as part of the BBC's annual *Children in Need* telethon; rather, this is a selectively edited excerpt from the programme for *Cinderella*, a one-night-only fundraiser staged at the Theatre Royal, Drury Lane on Sunday 16 December 1973 by a youthful BBC assistant floor manager eager to make a name for himself. Eventually, that youthful AFM would become the producer of *Doctor Who* – and what was *The Five Doctors*, broadcast almost exactly ten years after the Drury Lane show, but a recreation of the spirit of that earlier, all-star blow-out?

Throughout his time on *Doctor Who*, Nathan-Turner drew on members of the *Cinderella* cast for guest star roles. The 1983 season was no exception, with Dominic Guard turning up in *Terminus* and Isla Blair and Frank Windsor in *The King's Demons*. At the time of *Cinderella*, Nathan-Turner was working on the BBC's Anthony Trollope adaptation *The Pallisers*. This became another *Doctor Who* guest cast standby... hence the appearance of Philip Latham, formerly Plantagenet Palliser, as the latest regeneration of Lord President Borusa, replacing Leonard Sachs.

Theatre Royal Drury Lane
A GRAND CHARITY PERFORMANCE
CINDERELLA
a pantomime extravaganza
JOHN NATHAN-TURNER
on Sunday 16th December 1973

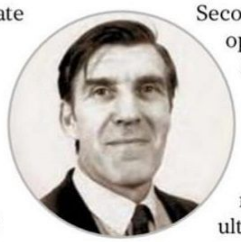
Remains To Be Seen

Giving symmetry to the anniversary year, it had been hoped that Sachs, Elspet Grey and Colin Baker would all reprise their *Arc of Infinity* roles, as Borusa, Chancellor Thalia and Commander Maxil respectively – but in the event, none of them were available. Perhaps Thalia, and the also-missing Zorac, were the two members of the High Council said to have never returned from their mission to the barren Death Zone of Gallifrey? Perhaps the skeletal remains that the Master discovers in the Zone was one of them? And who knows, perhaps the Guard Commander who stasers Paul Jerricho's returning Castellan to death was a regenerated Maxil...?

But these were the least of Nathan-Turner's casting headaches, with Doctors and sidekicks from the whole of the programme's two-decade history to reunite. Tom Baker initially agreed to appear – and so, in Terrance Dicks' first draft, the Fourth Doctor transmatted himself back to the Capitol of Gallifrey, pretending to be working against the other Doctors. But Baker reneged, and so his Doctor features only in Cambridge-shot footage culled from *Shada*, the unfinished adventure meant to have concluded the 1979-80 season.

*UK broadcast date. The episode was broadcast in the USA on 23 November.

Gloom and Maladoom



Disheartened by the production team's shopping list of requirements, veteran writer Robert Holmes (below) had already given up on his version of the script, in which the First Doctor would have been revealed to be an android (to account for the recasting of the late William Hartnell). Holmes' *The Six Doctors* storyline, set on the planet Maladoom, had the Master gathering the various Doctors together on behalf of the Cybermen, who intend to "find the organic mechanism that separates the Time Lords from other species".

Some of this, such as the Second Doctor being operated on to isolate his Time Lord heritage, would be reworked for Holmes' *The Two Doctors* (1985) – but not the Cybermen's ultimate plan, which was to implant that organic mechanism "into their familiar cybernetic machinery, thus turning themselves into Cyberlords." As it turned out, the Master wouldn't help the Cybermen to become half-Time Lord hybrids for another 37 years... in *The Timeless Children* (2020).

Dummy Run

Terrance Dicks built his storyline around a simple mental image – "of a gloved hand placing a figure of the Doctor on a game board," he told the fanzine *In Vision* in 1996. A mysterious black obelisk was seen to scoop the various Doctors and sidekicks out of their proper places in space and time and dump them in the Death Zone – all except the First Doctor's granddaughter Susan, already in situ when she runs into a Dalek. In fact, Dicks had hoped to show Susan being kidnapped from the ruins of future London... which would surely have made greater sense of the pre-credits clip of William Hartnell's Doctor bidding Susan goodbye in the final moments of *The Dalek Invasion of Earth* (1964).

The loss of a 'ruins' location also caused the abandonment of a sequence featuring Holmes' creations, the Autons. Originally, the time-scooped Sarah Jane Smith found herself stumbling along "a strange surrealist street of half-wrecked buildings" – one of them a ruined shop: "Mannequins are scattered about, looking eerily like corpses. Sarah stumbles against one, and for a moment thinks it is a dead body. She leans to examine it and smiles in relief. Suddenly it sits bolt upright, reaching for her throat." The Third Doctor rescued her in Bessie and they drove away past the Autons, who were shooting at them with hinged hand-guns. This was substituted by an underwhelming scene where Sarah stumbles over a hillock – more's the pity.

Four episodes

Writer: Terrance Dicks

Director: Peter Moffatt

Cast:
Peter Davison, Patrick Troughton, Jon Pertwee, Tom Baker, Richard Hurndall, William Hartnell (The Doctor), Janet Fielding (Tegan), Mark Strickson (Turlough), Elisabeth Sladen (Sarah Jane Smith), Carole Ann Ford (Susan), Nicholas Courtney (The Brigadier), Lalla Ward (Romana), Anthony Ainley (The Master), Philip Latham (Lord President Borusa), Dinah Sheridan (Chancellor Flavia), Paul Jerricho (The Castellan), David Banks (Cyber Leader), Mark Hardy (Cyber Lieutenant), Richard Mathews (Rassilon), Frazer Hines (Jamie), Wendy Padbury (Zoe), Caroline John (Liz Shaw), Richard Franklin (Captain Yates), David Savile (Crichton), John Leeson (Voice of K9), Roy Skelton (Dalek voice), John Scott Martin (Dalek operator), Stuart Blake (Commander), Stephen Meredith (Technician), Ray Float (Sergeant), John Tallents (Guard), William Kenton (Cyber Scout), Keith Hodiak (Raston Robot).

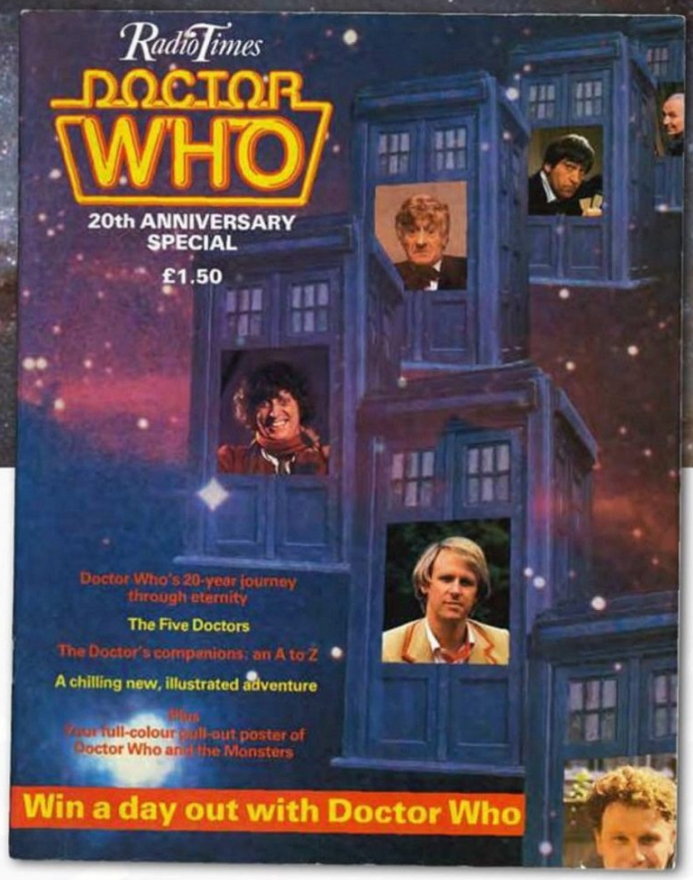
UK rating: 7.7 million

UK chart position: 54th

WELL VERSED

The *Radio Times Doctor Who 20th Anniversary Special* was a colourful cornucopia of interviews, character profiles, fiction... and poetry. How does it compare with its illustrious predecessor from 1973?

By JASON ARNOPP


Radio Times
DOCTOR WHO
20th ANNIVERSARY SPECIAL
£1.50
Doctor Who's 20-year journey through eternity
The Five Doctors
The Doctor's companions: an A to Z
A chilling new, illustrated adventure
Plus
Your full-colour pull-out poster of Doctor Who and the Monsters
Win a day out with Doctor Who

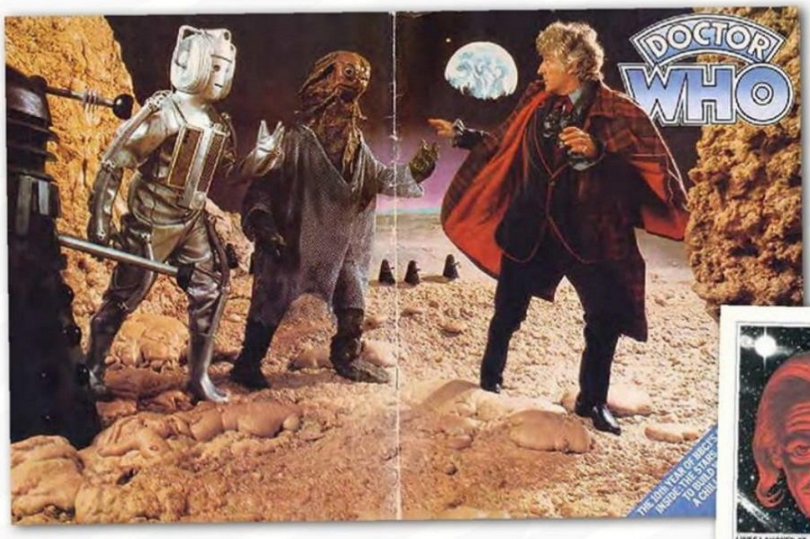
Right: The *Radio Times Doctor Who 20th Anniversary Special* was available in newsagents alongside regular editions of the magazine.

Below left: The back and front cover of the *Radio Times* 10th anniversary special featured a specially taken photograph of a Dalek, a Cyberman, a Sea Devil and the then-current Doctor (Jon Pertwee).

Below right: A spread from the 10th anniversary special.

The *Radio Times Doctor Who* 10th Anniversary Special sold out its entire print run of 250,000 copies in 1973. From that day forward, the future existence of a *Radio Times* 20th Anniversary Special must have seemed like a safe bet.

By the time November 1983 rolled around, *Doctor Who* itself was making a fuss about its birthday. *The Five Doctors* was airing on BBC1 and Longleat's *Doctor Who: The Celebration* event had already played host to tens of thousands of fans. The special 1983 magazine had a lot to live up to, not just because of the show's popularity, but because its 1973 predecessor had been quite the treat. The idea of a 10th anniversary special had reportedly been championed by the magazine's art editor David Driver, who commissioned some exclusive photography. The wraparound cover saw the Third Doctor pursued by some memorable alien foes, and inside were new pictures of monsters alongside such companions as Katy Manning, Peter Purves, Anneke Wills and Michael Craze. There were also striking portraits of behind-the-scenes personnel like Dalek creator Terry Nation and monster maker John Friedlander.



Compared to the 68 pages of the 1973 special, editor Brian Gearing's 20th anniversary magazine offered 64 plus a double-sided poster, with the majority of newly commissioned photos being shots of crew members such as costume designer Amy Roberts and make-up artist Dorka Nieradzik. The cover was somewhat perfunctory compared to the 1973 magazine, but Gearing crammed a good deal of content into his pages.

Whereas the 1973 magazine had been crying out for some kind of overview from producer Barry Letts and script editor Terrance Dicks (the most it offered in this regard was a brief quote from Letts on the contents page), the new magazine's opening feature comprised two pages of wisdom from the show's co-creator Sydney Newman, original producer Verity Lambert and current producer John Nathan-Turner. Like much of the rest of the magazine, this article was written by regular *Radio Times* contributor Gay Search.

The first special's interview with William Hartnell would be hard to beat – and sadly impossible to repeat, given the actor's 1975 passing. However, the new special included interviews with Hartnell's widow Heather and four of the subsequent Doctors. Gay Seach even managed to prise a

I WAS LAUGHED AT AND MOCKED FOR MY FAITH IN DR WHO
I MELLOWED DR WHO AS THE SERIES PROGRESSED
I HADN'T REALLY FOUND MYSELF BEFORE DR WHO

Above: Pages from the *20th Anniversary Special*, showing title sequences, monsters and robots from the first two decades, and producer John Nathan-Turner in his office.

Left inset from top: Visual effects designer Tony Harding with the Malus from *The Awakening* (1984); make-up artist Dorka Nieradzik; and Jon Pertwee with one of the eponymous creatures from *The Sea Devils* (1972).

Below left: One of the Mark Thomas illustrations that accompanied the Eric Saward story *Birth of a Renegade*.

Below right: Ian Levine's summary of the Doctor's adventures to date.

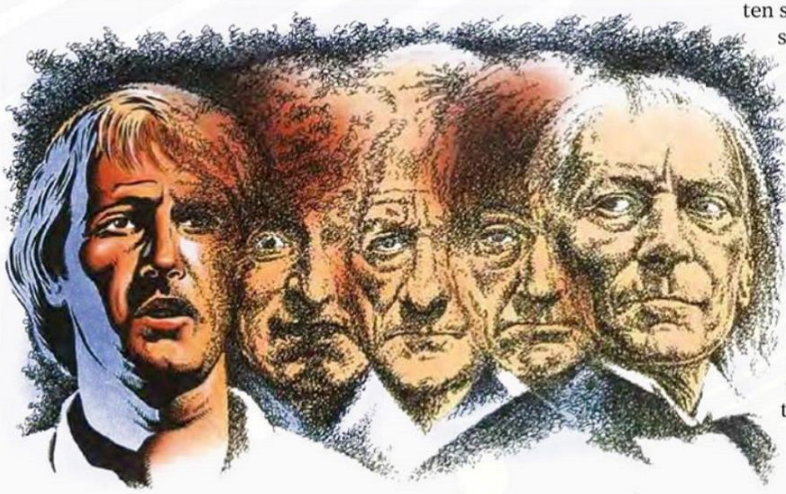
few words out of the notoriously cagy Anthony Ainley, who played the Master. There was also a chat with the incoming Doctor, Colin Baker, whose arrival had already been signposted for the end of Season 21 (1984).

Ian Levine, *Doctor Who* super-fan and Nathan-Turner's unofficial continuity adviser, supplied further textual meat with an epic trawl through every serial that had been aired to that point. This was rendered slightly dry by a tendency to describe the plots rather than offering any critique. Levine only attached adjectives like "wonderful" or "classic" to a handful of stories, including *The Dæmons*, *The Robots of Death* and *Earthshock*, but the piece still served as a welcome reminder of what had gone before.

One of the indisputable highlights was *Birth of a Renegade*, the exclusive short story by *Doctor Who* script editor Eric Saward. Back in 1973, Terry Nation's *We Are the Daleks!* had offered an alternative origin story for Skaro's denizens – but, oddly, it never named the Doctor as the viewpoint character. Saward's story, by contrast, felt more like a proper episode of the current show. Explicitly starring the Fifth Doctor, Tegan and Turlough, who are lured to a battle cruiser by the Master and a posse of sadly mute Cybermen, this is a fun romp with beautiful illustrations from *Radio Times* artist Mark Thomas. Revelations concerning the origin of the First Doctor's companion Susan have yet to be acknowledged anywhere else in the canon. Elsewhere in the story the Master revealed that the Time Lords had selectively wiped parts of the Doctor's memory. Imagine such a thing...

If the *Radio Times*' *20th Anniversary Special* made rather less of an impact than the 1973 publication, that's probably only because fans had started doing such a good job of cataloguing and analysing the series themselves in the intervening years. The merchandise section in the *20th Anniversary Special* included a plug for Marvel UK's *Doctor Who Monthly* – even in this nascent form, **Doctor Who Magazine** was examining the series in much greater depth than any one-shot publication could have managed. The latest *Radio Times* Special, however, was aimed at a broader audience. Brian Gearing and his art editor Brian Thomas created a varied yet cohesive overview of the series, with a spectacular collection of colour photos. Some were recycled from the 1973 publication and most are now quite familiar, but pictures such as the page ten shot of Jon Pertwee standing toe-to-toe with a Sea Devil are still impressive.

The whole magazine was rounded off with *Five against the Fiends*, a charming tribute in verse by the *Radio Times*' resident poet Roger Woddis. "Hail Doctor Who, who is with us yet!" he cheered, reminding us that the *Radio Times* was still the Doctor's most faithful companion.



CODE BREAKING

Doctor Who: The Unfolding Text didn't make any concessions for the fans who purchased it as a 20th anniversary souvenir. The academic book's reputation has suffered as a result, but have its finer points been overlooked?

By EDDIE ROBSON

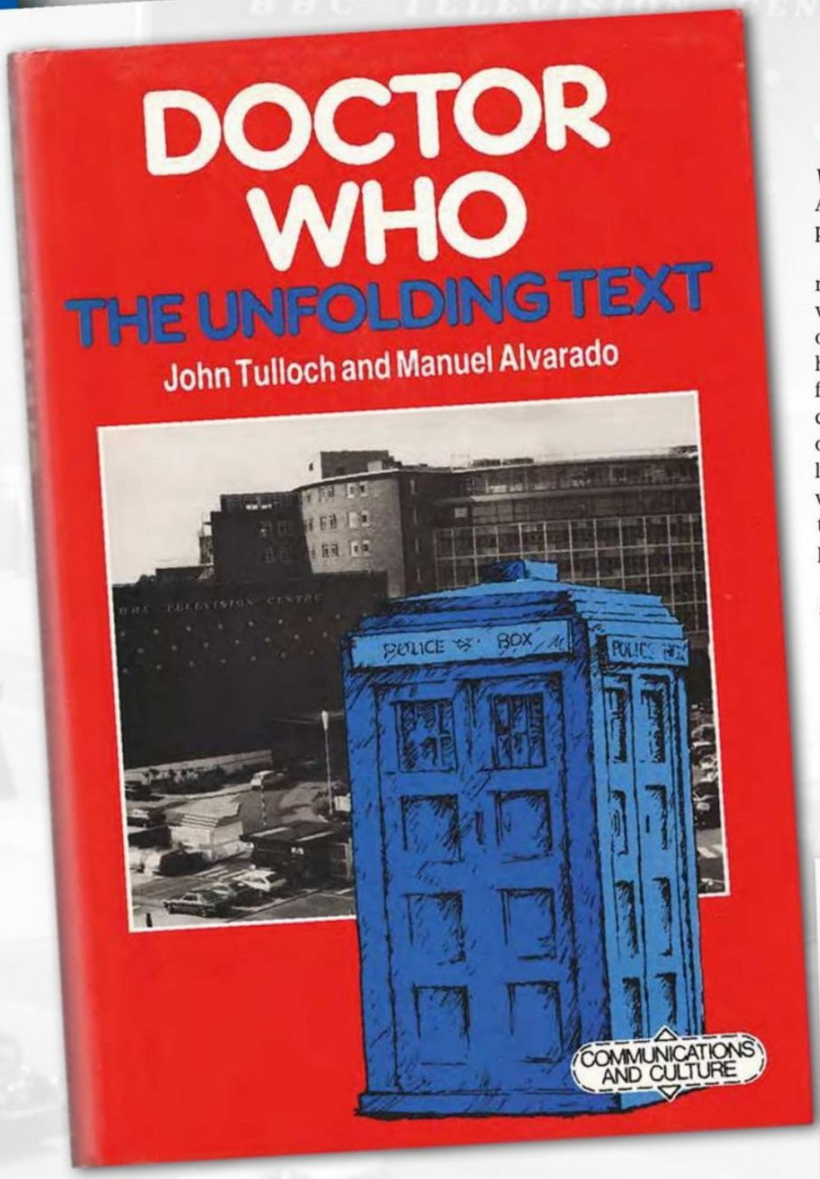
"Tell me, what do you think of the assertion that the semiotic thickness of a performed text varies according to the redundancy of auxiliary performance codes?"
– Arnheim, *Dragonfire*

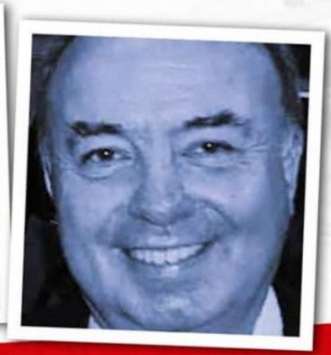
It's rare that a piece of academic analysis is quoted by the thing it's analysing. But this line in the 1987 story *Dragonfire*, inserted by script editor Andrew Cartmel, comes at the end of a scene where the Doctor distracts a guard by starting a philosophical debate – and it's slightly paraphrased from *Doctor Who: The Unfolding Text* by John Tulloch and Manuel Alvarado, the first full-length academic study of the programme.

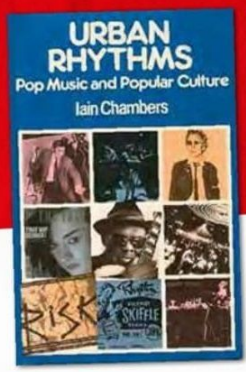
On its publication in late 1983, *The Unfolding Text* was reviewed for *Doctor Who Monthly* by Michael Daniels, who praised it as "one of the most intricate examinations of a television series ever carried out". Subsequently, however, it became a bit of a punchline in *Doctor Who* fandom. In issue seven of the fanzine *Spectrox*, Tat Wood described the book as "profoundly silly", while in issue 197 of **Doctor Who Magazine** David Howe dismissed it as "a load of pretentious twaddle", even suggesting its authors were "in serious need of some therapy". Comments like this have given it a reputation as an impenetrable book for pseuds, but this doesn't seem fair.

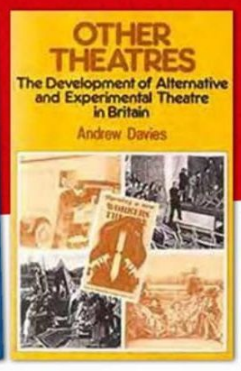
"It was published as part of an impressive and groundbreaking academic book series at Macmillan," says Matt Hills, Professor of Media and Film at the University of Huddersfield. Matt also points out that Stuart Hall, "a key figure in British media/cultural studies" and co-founder of the Birmingham School of Cultural Studies was one of the book's editors.

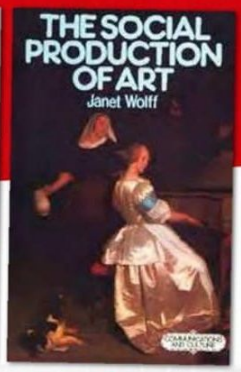
Open *The Unfolding Text* and you'll see a list of other books in the series, with authors including Herbert Marcuse and Dick Hebdige. These are names unfamiliar

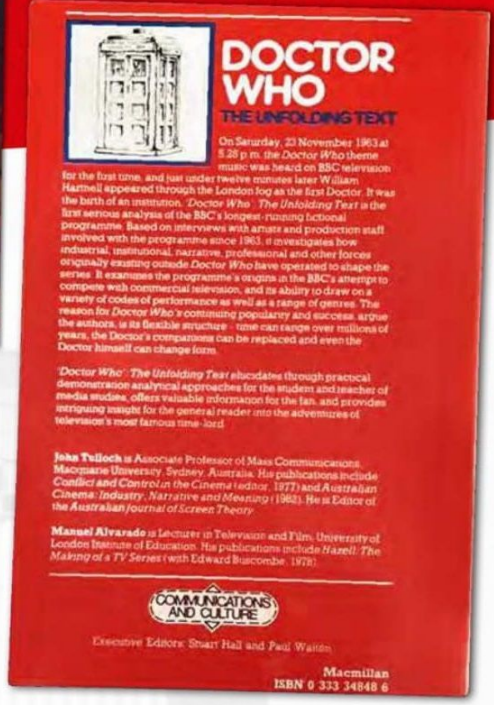











DOCTOR WHO
THE UNFOLDING TEXT
On Saturday, 23 November 1963 at 5.28 p.m. the Doctor Who theme music was heard on BBC television for the first time, and just under twelve minutes later William Hartnell appeared through the London fog as the first Doctor. It was the birth of an institution. 'Doctor Who': The Unfolding Text is the first serious analysis of the BBC's longest-running fictional programme. Based on interviews with artists and production staff involved with the programme since 1963, it investigates how industrial, institutional, narrative, professional and other forces originally existing outside Doctor Who have operated to shape the series. It examines the programme's origins in the BBC's attempts to compete with commercial television, and its ability to draw on a variety of codes of performance as well as a range of genres. The reason for Doctor Who's continuing popularity and success, argue the authors, is its flexible structure - time can range over millions of years, the Doctor's companions can be replaced and even the Doctor himself can change form.
'Doctor Who': The Unfolding Text elucidates through practical demonstration analytical approaches for the student and teacher of media studies, offers valuable information for the fan, and provides intriguing insight for the general reader into the adventures of television's most famous time-lord.
John Tulloch is Associate Professor of Mass Communications, Macquarie University, Sydney, Australia. His publications include Conflict and Control in the Cinema (editor, 1977) and Australian Cinema: Industry, Narrative and Meaning (1982). He is Editor of the Australian Journal of Screen Theory.
Manuel Alvarado is Lecturer in Television and Film, University of London Institute of Education. His publications include Hazell: The Making of a TV Series (with Edward Buscombe, 1978).
COMMUNICATIONS AND CULTURE
Executive Editors: Stuart Hall and Paul Walton
Macmillan
ISBN 0 333 34848 6

"The Unfolding Text was published as part of a groundbreaking academic book series at Macmillan." Matt Hills

to many of us, but Hebdige had published the first serious study of subcultures. These books were designed to define their field.

The Macmillan series was called *Communications and Culture* and operated in the overlap between cultural studies and media studies. Television was a key part of this approach. The medium had mostly been studied from a sociological viewpoint, treating drama in much the same way as news, documentaries and game shows: the focus was on who watched television and how they received its messages. The idea that TV drama might be worthy of *literary* study was very new. *Doctor Who* was the first *Communications and Culture* book to be based around a single text: an innovation primarily driven by Tulloch.

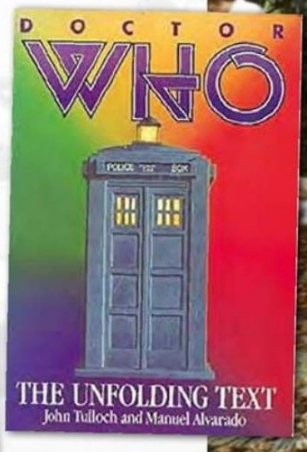
What was groundbreaking then inevitably seems a little dated now. Matt Hills acknowledges that the book was "very much of its time: media studies was keen to prove its academic credentials, so Tulloch and Alvarado's work was peppered with then-current jargon. No academic analysis of *Doctor Who* written now would be so intensely focused on 'signifiers' and 'codes'." It's also clearly limited by the availability of older episodes: the book's dependence on *The Krotons* (1968-69) as a key text for the Patrick Troughton era is surely down to that serial having been repeated on BBC2 in November 1981.

But there are far fewer jargon-filled, theory-heavy passages than the book's reputation suggests, and much of the analysis remains interesting, such as its investigation of how the Doctor fits into conventional ideas of hero figures. Even more valuable for the student of *Doctor Who* are the book's illuminating conversations with key creative personnel, who are often less guarded than in their interviews for licensed publications. It's fascinating to see Douglas Adams critiquing *Logopolis* (1981) and all the 1970s and 80s producers defending their own approaches.

And it goes further. "Tulloch was on set for the recording of stories such as [1982's] *Castrovalva* and *Kinda*," says Matt, "and is able to precisely analyse discussions amongst the production team that he witnessed during filming." The chapter that takes *Kinda* as a case study is perhaps the most comprehensive analysis ever made of any piece of television. "I don't know how Tulloch persuaded [John Nathan-Turner] to give him such amazing production access," adds Matt.

Matt admits that, when he was a teenager, much of *The Unfolding Text* "was a bit beyond me" – but he persevered and the book continues to be an influence on his work: "I even called my own academic book about the 50th anniversary *The Unfolding Event*, in recognition of the place *The Unfolding Text* occupies in media studies history."

Matt is currently co-editing *The Doctor Who Reader* for Bloomsbury, which has involved looking at a wide range of writing about the series. He says it's the depth of eyewitness analysis that makes *The Unfolding Text* special. "In my view there's not really been any other academic, or fan, analysis of *Doctor Who* to fully rival it – not analysis in situ as recording was happening. I hope we'll see its like again one day."



Opposite page above: The Doctor (Sylvester McCoy) engages in an intellectual discussion with a guard named Arnheim (Chris MacDonnell) in Part Two of *Dragonfire* (1987).

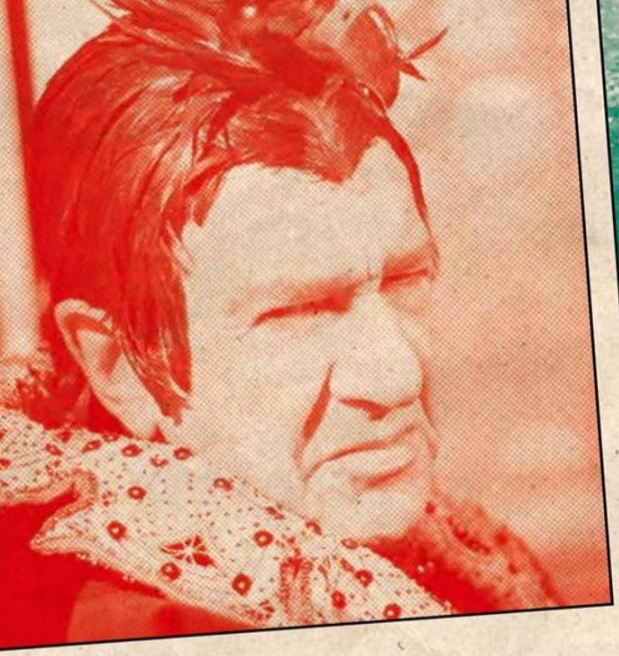
Opposite page below: The hardback edition of *The Unfolding Text* and its authors, John Tulloch and Manuel Alvarado.

Above: Four other books in the same series of academic works published by Macmillan, and the back cover of the paperback edition of *The Unfolding Text*.

Below left: *Doctor Who: The Unfolding Event* by Matt Hills (Palgrave Pivot, 2015).

Below centre: St Martin's Press published this US edition of *The Unfolding Text* in 1983.

Below right: The Doctor (Peter Davison) and Adric (Matthew Waterhouse) in *Kinda* (1982).



BREAKING NEWS

Flirting with the tabloids wasn't enough to guarantee good reviews in 1983, although the 20th anniversary prompted a wave of nostalgia from TV critics.

By ALISTAIR McGOWN

When Kevin O'Shea, publicity officer for BBC drama series and serials, met with his departmental head Graeme McDonald for their regular briefings, McDonald would joke: "So, what's this month's *Doctor Who* story going to be?"

Producer John Nathan-Turner's showbiz instincts, married with O'Shea's years of experience, created an enviable media profile for *Doctor Who*, reaching a new peak in this anniversary year and providing a near constant stream of coverage.

Press promotion for the season's debut story, *Arc of Infinity*, was less about anti-matter renegades or experimental chicken-men and more a matter of echoing the story's original Amsterdam press call, which had drawn considerable coverage back in May 1982. The JNT-O'Shea strategy was to publicise stories as they were being made, well ahead of transmission, thus keeping the show in the public eye despite being off air for nine months of the year.

The Amsterdam publicity had focused on Nyssa and Tegan's new outfits (though debuted in *Snakedance*, Nyssa's striped ensemble had first been revealed during *Arc*'s photocall), prompting *The Sun* to salivate over "more legs, more sex-appeal" and the like.

That angle was revived in Tony Pratt's *Doctor Who With Frills*, published in the *Daily Mirror* on 3 January: "The saga celebrates [its 20th anniversary] with a sexier image... Nyssa discards her sensible trousers to show off more of her legs, while Tegan gets out of uniform and into a strange outfit consisting of frilly drawers and a lacy corset-type top." According to Pratt, Peter Davison "insists that the Doctor won't be tempted off the straight and narrow by the new look of his partners," quoting him as saying: "The audience has to believe that men and women can be close friends without sex."

This strange focus on sex – not something *Arc of Infinity* is much concerned with – spoke volumes about the tabloid mentality that was increasingly applied to *Doctor Who* press coverage during 1983.

TIME LORD'S FINEST HOUR

All systems go for Peter the daring Doctor

TELEVISION'S busiest actor says he sometimes wishes he really WAS Dr Who . . . with a Tardis time-machine at his service.

Instead, to make sure that he knows where he should be and what he is doing each day, Peter Davison keeps a detailed wall-chart at home.

Now starring in the latest Dr Who TV series, he's recently been on our screens in two other hits, Holding the Fort and Sink or Swim.

"There are times when I have to stop and think who I am, and which part I ought to be learning.

"I've found myself on my way to some function in Scotland — and then having to dash back to London the following day for something else.

"I could be opening a children's book fair, thinking over some other personal appearances, or reading through a Dr Who script virtually at the same time.

"And I love every minute of it."

Yet Peter (30) isn't so much a workaholic as a realist. He explains: "My luck can't last for ever — that's something I realise too well.

"There'll come a time when I won't be able to maintain the energy level that I have at the moment, which allows me to work on three television series all at roughly the same time.

"But I'm not unduly worried that it all might end tomorrow. That's something I've geared myself psychologically to face. This is my hour — tomorrow could be somebody else's. That's what life is all about."

Range

There's probably never been a young TV actor who has been so popular and so successful in such a wide range of television roles.

But as Peter points out: "Too much of a good thing, from my point of view, could quickly become too much of a bad thing . . . from the public's point of view!

"Sometimes I've thought about limiting my television work — and sticking with Dr Who. But there's the danger of becoming typecast.

"I do other types of television work, so that people won't regard me just as the Doctor.

"But there's still the risk that people will suddenly think, 'We've seen enough of HIM recently. Now let's have a look at somebody else.'"

Peter still finds it hard to believe that he's been totally accepted as the fifth Dr Who — the role that's virtually a cult in almost 40 countries for 100,000,000 viewers.

"I was absolutely speechless when the BBC first offered me the part," he admits. "It seemed unbelievable, because I'd been a avid fan of the series ever since I was 12 years old.

"Playing Dr Who entails such a lot. It seems to affect the life of every actor who has played the part."

Last Boxing Day, Peter celebrated five years of marriage to the bubbly blonde American actress Sandra Dickinson.

Yet with his normal, cheerful modesty, Peter enjoys pointing out that they certainly didn't fall in love at first sight. They first knew each other when they were students at London's Central School of Speech and Drama.

"I was a year ahead of Sandra," says Peter, "and although we knew each other, I don't suppose we exchanged more than a few words during the whole two years I was there.

"Then we met up again when we were in A Midsummer Night's Dream at the Edinburgh Festival.

"By then, Sandra had become rather a famous person. In fact, I remember thinking that she was far too famous and successful a person to be bothered with somebody like me!"

Yet fall in love they certainly did, though Peter still claims to have been surprised by it all.

Peter Davison pictured with Doctor Who co-stars Sarah Sutton and Janet Fielding. (Inset: Peter's bubbly American wife Sandra Dickinson)

Less prurient was Glasgow's *Evening Times*, whose main promotional feature this season accompanied the screening of *Mawdryn Undead* on 1 February, with Gavin Docherty talking to Davison about a perennial concern. "There's the danger of becoming typecast," he conceded. "I do other types of television work, so that people won't regard me just as the Doctor."

Docherty and his *Evening Times* colleagues also provided some of the season's few critical responses, but unfortunately they were rarely positive. Of *Arc of Infinity* Part One Docherty wrote: "The baddie looked like a 150 watt Ozram light bulb, and the goodie wore a prefect's blazer with a lettuce in the buttonhole... It's amazing that this programme still has audience pulling power in these days of films like *Star Wars* and *Blade Runner*, where the best of special effects is applied. The mad doctor is mostly seen standing at the controls of what appears to be a huge Meccano set. He used to have really dishy assistants, who wore little and showed a lot, but sadly they now wear heavy duty garments. Still, *Dr Who* does serve as a kind of employment bureau for down at heel actors and actresses. Last night Leonard Sachs, Colin Baker and Elspet Gray were spotted under those silly space suits."

Docherty's associate Alan Thomson was similarly sniffy about Part Three: "For all the gadgetry and outlandish costumes this episode about a traitorous time lord remained firmly grounded. Still the kids love it and isn't it good fun trying to spot the actors. How many noticed Colin Baker who once starred in *The Brothers*? Last night he played a frowning bad guy – what else."

This was mild, however, compared with the savaging the *Evening Times*' Bob Shields gave *Enlightenment* Part One: "Somebody, somewhere high up in the BBC is a real *Doctor Who* freak," he wrote. "He probably calls his office 'The Tardis' and sits surrounded by plastic Cybermen and digital Daleks. At least, that's the only →

Opposite page clockwise from top left: Valentine Dyall as the Black Guardian; the photocall for *The Five Doctors* with Patrick Troughton, Richard Hurndall, Peter Davison, a waxwork of Tom Baker, Elisabeth Sladen, Carole Ann Ford, Jon Pertwee, Nicholas Courtney and K9; Peter Davison as the Doctor; Nyssa (Sarah Sutton), the Brigadier (Nicholas Courtney) and Tegan (Janet Fielding) in *Mawdryn Undead*.

Above: An interview with Peter Davison from the 1 February edition of the *Evening Times*.

Left inset: Colin Baker as Commander Maxil in *Arc of Infinity*.

Below right: The Doctor and Nyssa in *Snakedance*.

→ reason I can think of why they persevere with a series that lost its intergalactic sparkle about ten time-warps ago."

And there was more: "It's not the dialogue, it's not the acting or even the plot – but a formidable combination of all three that makes this the black hole of Tuesday television. Peter Davidson [sic] is sixth [sic] in the Doctor line but has inherited all the annoying perfections [sic] of his illustrious ancestors. Nothing can ruffle a hair on our intrepid hero's head. There's always a mirror lying around just when he needs to deflect the occasional death ray. And when the power cells in the Tardis explode in a shower of sparks and smoke, up pops a girl wearing a kirby grip, just the job for some do-it-yourself micro-electronics.

"Last night's episode, the start of another great adventure, had all the *Who* hallmarks. 'Let's go,' said Tregan [sic], not bad advice in my opinion when you've just landed in a rat-infested ship's hold and don't even know what year it is. 'No, we must stay and help the White Guardian,' said the Doc, manfully striding into the darkness to save the world for the 204th time in the series' history. Sorry, *Who* fans, but this time-worn trivia should be banished to the archives with all possible haste."

Perhaps it was just as well that press reviews were rare this year. And the brickbats didn't just come from paid critics. B Perry of Beckenham added critical comment to the *Daily Mirror*'s 'In Your View' column on 23 March: "What has happened to *Doctor Who*? Where has the adventure, wit and high entertainment gone that typified the Pertwee and early Baker eras? I still enjoy the occasional story but why do I get the feeling that by the end it is all an anti-climax nowadays?"

The national press responded far more positively to a nostalgic photocall held on 17 March. A lawn in Denham was the scene, and advance promotion for November's Anniversary Special *The Five Doctors* was the goal.

FIVE generations of Dr. Whos got together yesterday to launch the show's 20th anniversary celebrations.

But two of the Whos pictured above are not who you think they are.

The odd man out on the left is veteran actor, Richard Hurndall.

Picture by ALASDAIR LOOS

WHO'S NOT WHO?

Above left: The Doctor in *Enlightenment*.

Above right: The 18 March edition of the *Daily Star* reports on the photocall for *The Five Doctors*.

Right inset: The waxwork of Tom Baker as the Doctor was provided by Madame Tussauds.

Below: The 29 July edition of the *Daily Star* reports that the next Doctor could be a woman, while the 4 August edition of the *Daily Express* speculates on who she could be.

The *Daily Mail's* Gill Swain ran a story titled variously *Who's Who at the Doctors' day out* and *Tell me, Doctor, who's Who and who is not?* "They came from the far reaches of time to gather in an English garden after travelling the stratosphere in a most unusual police box," she wrote. "There were three genuine Doctors, plus a wax model and a look-a-like." The last of these was a reference to Hartnell surrogate Richard Hurndall, while Waxwork Tom was like the proverbial spectre at the feast; with every story focusing on its monolithic presence and the absence of the real thing, Baker's facsimile almost certainly drew more attention to the Fourth Doctor than if the actor had been there for real.

Three weeks later, promotion for the Longleat *Celebration* event on 3-4 April prompted nostalgic reveries about the show's 20 years. The *Newcastle Evening Chronicle* ran a two-page feature promoting *The Doctor Who Technical Manual*, *The Daily Telegraph*'s Avril Groom interviewed BBC make-up designer Sheelagh Wells, who was due to appear at the event, and *The Observer*

WHO'S FOR MISS WHO?

In 1980, many column inches were devoted to the possibility of Tom Baker being replaced by a female Doctor. Three years on, the notion reared its head once more.

The rumours began circulating almost as soon as Peter Davison's departure was announced. Most notable was a substantial *Daily Star* piece by Alisdair Riley, published on 29 July and titled *After Dr Who ... Dr Her?* Subtitled *Peter bows out and a woman may take over*, the item opened with: "Actor Peter Davison is quitting as TV's Dr Who... and his successor could be a woman."

Though there seemed little to substantiate the story, John Nathan-Turner was quoted as saying the idea was "quite feasible". "I would like someone more eccentric," he elaborated, "so if it turns out to be a woman I'm certainly not looking for the glamorous type. But I have an open mind. I don't know enough to read the minds of the Time Lords."

The *Daily Express* went further, asking *So who's for Miss Who?* With Brian Blessed denying the paper's earlier story that he'd accepted the role, JNT's preference for someone "mature and a bit eccentric" was noted, the anonymous columnist reckoning that "A whole army of TV ladies spring to mind."

Suggestions included character actors Patricia Hayes, Diana Dors and Maria Aitken, comedy performer Pamela Stephenson, Social Democrat MP Shirley Williams, *That's Life* host Esther Rantzen, *Coronation Street*'s formidable pub landlady Annie Walker (played by Doris Speed) and newsreaders Anna Ford, Jan Leeming and Angela Rippon. Above them all came the Salvation Army's Dame Catharine Bramwell-Booth: "mature enough at 100 to smite all Dr Who's enemies in outer space with the charm of her tongue alone."

AFTER Dr WHO...

CY EXIT Dr HER?

By ALASDAIR RILEY

ACTOR Peter Davison is quitting as TV's Dr. Who . . . and his successor could be a woman.

"The hunt for a new doctor starts today and it's quite feasible it will be a woman," said BBC producer John Nathan-Turner yesterday.

And he added: "I would like someone more eccentric."

Peter bows out and a woman may take over

So who's for Miss Who?

Likely ladies . . . Rippon, Stephenson, Hayes, Aitken

BRIAN BLESSED denies that he is a front runner for the new Dr Who. So I think the BBC should concentrate on giving the job to a woman who should be "mature and a bit eccentric." A whole army of TV ladies spring to mind—Patricia Hayes, Maria Aitken, Anna Ford, Pamela Stephenson, Shirley Williams, Diana Dors, Esther Rantzen, Annie Walker, Jan Leeming, Angela Rippon.

My favourite for the job, however, it the Sally Army's wonderful Catharine Bramwell-Booth, mature enough at 100 to smite all Dr Who's enemies in outer space with the charm of her tongue alone.

Dame Catharine

Spot the odd-ones-out as Time Lords celebrate 20 years in space

Who's Who at the Doctors' day out

DOCTOR WHO HAS WAITING ROOM ONLY

By GILL SWAIN

DOCTOR WHO faced his biggest space problem at Longleat yesterday.

Androids

A victim of its own success, the event was overrun by thousands of fans. By the second day newspapers were gloating over something of a shambles.

published a concise account of Longleat's opening morning, written by Alan Road, author of the 1982 book *Making of a Television Series*.

A victim of its own success, the event was overrun by thousands of fans, so that by the second day newspapers were gloating over something of a shambles. *Doctor Who has waiting room only* wrote the *Daily Mail*'s Gill Swain on Monday morning: "Doctor Who faced his biggest space problem at Longleat yesterday. Fans of the BBC's superhero packed tents at the stately home for Britain's first *Dr Who* Convention... [but] hundreds of disappointed families had to be turned away. And the message for today's repeat performance is: if you haven't got a ticket, there's no guarantee you will get in. The size of the crowd took the BBC by surprise. They had expected a maximum of 50,000 over two days. Estimates yesterday alone put the crowd at 35,000. But for the lucky ones it was a science fiction paradise."

Daily Mail reader Mrs JM Foster of Dunstable complained vociferously; her letter was published on 8 April and entitled *What a hopeless Who do*. "The BBC's *Dr Who* Convention at Longleat was an organisational disgrace," she railed. "Any reasonably intelligent person could see the ground space allocated was wholly inadequate and for the BBC to say that they were taken by surprise at the size of the crowd was incredible. The embarrassed faces of the BBC staff we spoke to confirmed that entrance ticket sales alone substantiated the figures you reported."

The announcement of Nicola Bryant as the Doctor's new companion was seized upon by every national newspaper during the summer's news-light silly season. A young woman in shorts and a leotard top, leaping around with the Stars and Stripes, made ideal tabloid fodder, though one wonders why master of publicity JNT held this junket on Tuesday 5 July rather Monday the 4th, narrowly missing the opportunity to launch this young 'American' assistant on Independence Day.

The smokescreen thrown up around Bryant's true nationality (she wasn't an American at all but was then married to one) led to some confusion. A story in *The Sun* titled *Dandy! Nicola joins Dr Who* described her as a "high-flying American actress", while Scotland's *Daily Record* informed readers that she "was born in Surrey, but has lived much of her 21 years in the USA." The *Daily Mail* clarified matters: "Surrey-born Nicola, the daughter of a heating firm boss, will play an American student called Perpugilliam Brown – 'Perry' for short – who meets Dr Who on a Mediterranean holiday."

A sleazy tone pervaded several of the reports. "*Dr Who* fans, especially the fathers, are in for a pleasant surprise," panted the *Daily Express*. The *Daily Star*'s Stafford Hildred wrote a lascivious piece headlined *Doctor Who's sexy tonic*: "Curvy actress Nicola Bryant is all set to startle Dr Who with a very down-to-earth sort of take-off. She'll swim into the hit TV series wearing nothing but a revealing bikini." JNT himself was quoted as saying: "She'll often be wearing leotards and bikinis. A lot of dads watch *Dr Who* and I'm sure they will like Nicola."

JNT was courting the lowbrow tabloids in the era of celebrity 'Page 3' pin-up girls like Linda Lusardi and Samantha Fox. This approach reached a high watermark of sorts with the bikini-clad Bryant emerging from the waves of Lanzarote, just like Ursula Andress as Honey Ryder in the 1962 James Bond movie *Dr No*. Bryant was on location for her debut story, *Planet of Fire*, at the time. With Davison in a Bond-style tuxedo, the photo op was cooked up by JNT in cahoots with *Daily Star* reporter Patrick Hill and photographer Alasdair Loos. The photo story appeared on 21 October, titled *Doctor Who's 'Dr No' girl* and announcing that the "22-year-old Nicola is to be the Doctor's new assistant – and the sexiest yet."

The politics, sexual and otherwise, were fascinating. JNT dreamed up the *Dr No* exclusive to stop the *Star* from running salacious stories about the gay private life of *Planet of Fire* guest actor Dallas Adams. The press corps were well in with the *Who* team in Lanzarote, drinking together in the evenings and enjoying a camaraderie JNT hoped would mean increased coverage.

The *Star* followed up its Bond exclusive with a spread on "gorgeous Nicola" on 31 October, titled *Who'd be a Who girl? Nicola finds it tough at the top*. Detailing various location mishaps behind the glamour, →

Top left: Cuttings from the *Daily Mail* – the 18 March edition reports on the *Five Doctors* photocall, while the 4 April edition describes the huge attendance figures on the first day of Longleat's *Doctor Who Celebration*.

Top right: One of the huge queues at the *Doctor Who Celebration*. Producer John-Nathan Turner can be seen in the foreground, signing an autograph.

Below from left: Nicola Bryant is introduced as the Doctor's new companion, Peri, in a cutting from the 6 July edition of the *Daily Mirror*; Bryant and Davison evoke the spirit of the James Bond films in a cutting from the 21 October edition of the *Daily Star*; Bryant with the American flag at the 5 July photocall announcing that she'd joined the cast of *Doctor Who*.

Right inset: The announcement that Peter Davison is leaving *Doctor Who* is reported in the 28 July edition of the *Evening News*.

Far right: An interview with Davison in the 21 November edition of the *Daily Star*.

Below left: Davison makes a light-hearted reference to his departure at a photocall on 28 July.

Below centre: A cartoon from the 30 July edition of *The Sun*, with former Labour Party leader Michael Foot as the new Doctor.

Below right: The 20 August edition of *The Sun* reports that Colin Baker will be the new Doctor.

→ Patrick Hill perpetuated the leering tone, writing: "The *Dr Who* team are confident that fans will be hooked from the moment they catch their first glimpse of her in a skimpy bikini."

On 28 July, three weeks after Bryant's arrival, came the announcement of Peter Davison's departure. Provincial evening papers such as the Glasgow *Evening Times* and *Aberdeen Evening Express* broke the news, cribbing from the same 'wire' sources and confusing matters by saying that three new Davison adventures would air in August; they turned out to be repeats.

Next morning, the tabloids demonstrated that their salacious style could occasionally go the equal opportunities route. According to the *Daily Mail*'s Moira Petty, "The BBC's galactic warrior, Dr Who, is too young and too sexy – and now producers are searching for an older model." In *The Sun*, Nick Ferrari desperately searched for some scandal in a story called *Dishy Dr Peter says Ta-Ta to Tardis!* "The heart-throb actor wants to bow out of the BBC's long-running hit sci-fi series after less than three years. Peter – the sexiest Doctor to date – denied his decision to move on was the result of a backstage bust-up."

Most coverage quoted JNT as saying he was looking for someone "older and more eccentric", leading, on 30 July, to *The Sun*'s cartoonist, Bernard Cookson, nominating the Hartnell-haired Michael Foot, who had recently resigned as leader of the Labour Party.

As part of the *Star*'s Lanzarote 'package deal', a held-over Peter Davison interview appeared on 21 November. "I am sure I have done the right thing," Davison told Patrick Hill. "I said from the beginning that I would play him for only three years. Everything I have ever done has lasted that long."

The *Daily Express* ended up red-faced after sticking its neck out and 'revealing' Brian Blessed as the new Doctor on 1 August, in a story titled *Who's Who? Brian's Doctor No 6*. "The secret of who's Who was out last night," claimed Peter Mason. "Actor Brian Blessed is taking over the role of television's time-travelling doctor from Peter Davison."

Within weeks, the real Sixth Doctor, Colin Baker, was revealed at a 19 August press call. Virtually every report focused on his earlier 'baddie' role as Paul Merroney in the BBC's mid-1970s haulage saga *The Brothers*.

DOCTORS ALL: Richard Hurndall (stand-in for William Hartnell), Davison, Baker, Pertwee and Troughton

Why Dr Who called time

ACTOR Peter Davison has finally told why he is quitting one of TV's top roles—Dr. Who.

By PATRICK HILL

"I was frightened of becoming typecast"
—PETER DAVISON

KING JASON RULES AGAIN

HERO'S RETURN: Peter Wyngarde is back after 10 years

Picture by ALASDAIR LOOS

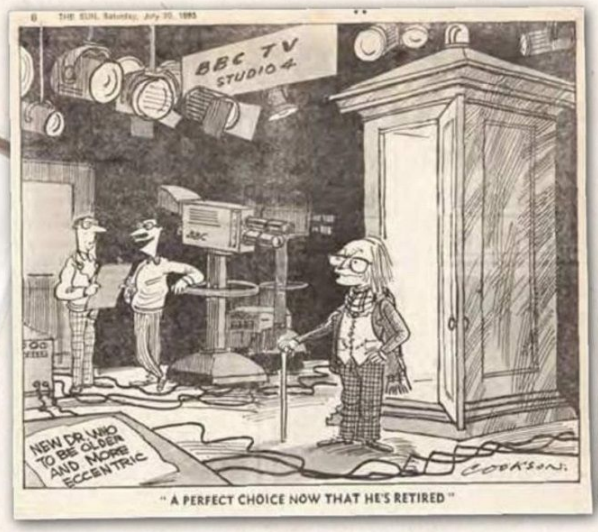
PETER: Farewell with no regrets

The *Aberdeen Press & Journal* went with *Oh brother, 'nasty' Colin joins the goodies* – while the *Express*, making no mention of its Brian Blessed gaffe, opted for *Baddie Colin makes good as the new Doctor Who*. The *Daily Star*, however, was determined to spice things up. "Heart-throb actor Colin Baker will be the sexy new Dr Who," wrote Pat Codd. "The man who captured the girls' hearts as brutal businessman Paul Merroney in *The Brothers* is all set to blast off as the sixth Time Lord."

Baker told the same paper: "*The Brothers* was seven years ago – and I've still got the tag of Mr Nasty. It will be marvellous playing the Doctor, because he is eccentric, humorous – and much more like the real me." Baker also promised to make the Doctor "quirky, witty and unexpected."

November brought the long-awaited anniversary special *The Five Doctors*. Despite widespread 'puff' previews, one of the few actual reviews was published in *The Western Daily Press* and written by Chris Rundle.

"Either I have outgrown the programme or it has outgrown me, but either way I can't seem to summon up the same enthusiasm for *Dr Who* any more," he began. "But it was hard to describe last night's special edition as anything but astoundingly good, one for the archives, and worthy of an early



"A PERFECT CHOICE NOW THAT HE'S RETIRED"

BAD guy actor Colin Baker comes clean as the new Dr Who — with the help of lovely Nicola Bryant.

Colin, 40 — who rocketed to fame as villainous Paul Merroney in The Brothers TV serial — replaces Peter Davison, whose final appearance as the time lord will be seen in January.

Colin's time for Dr Who

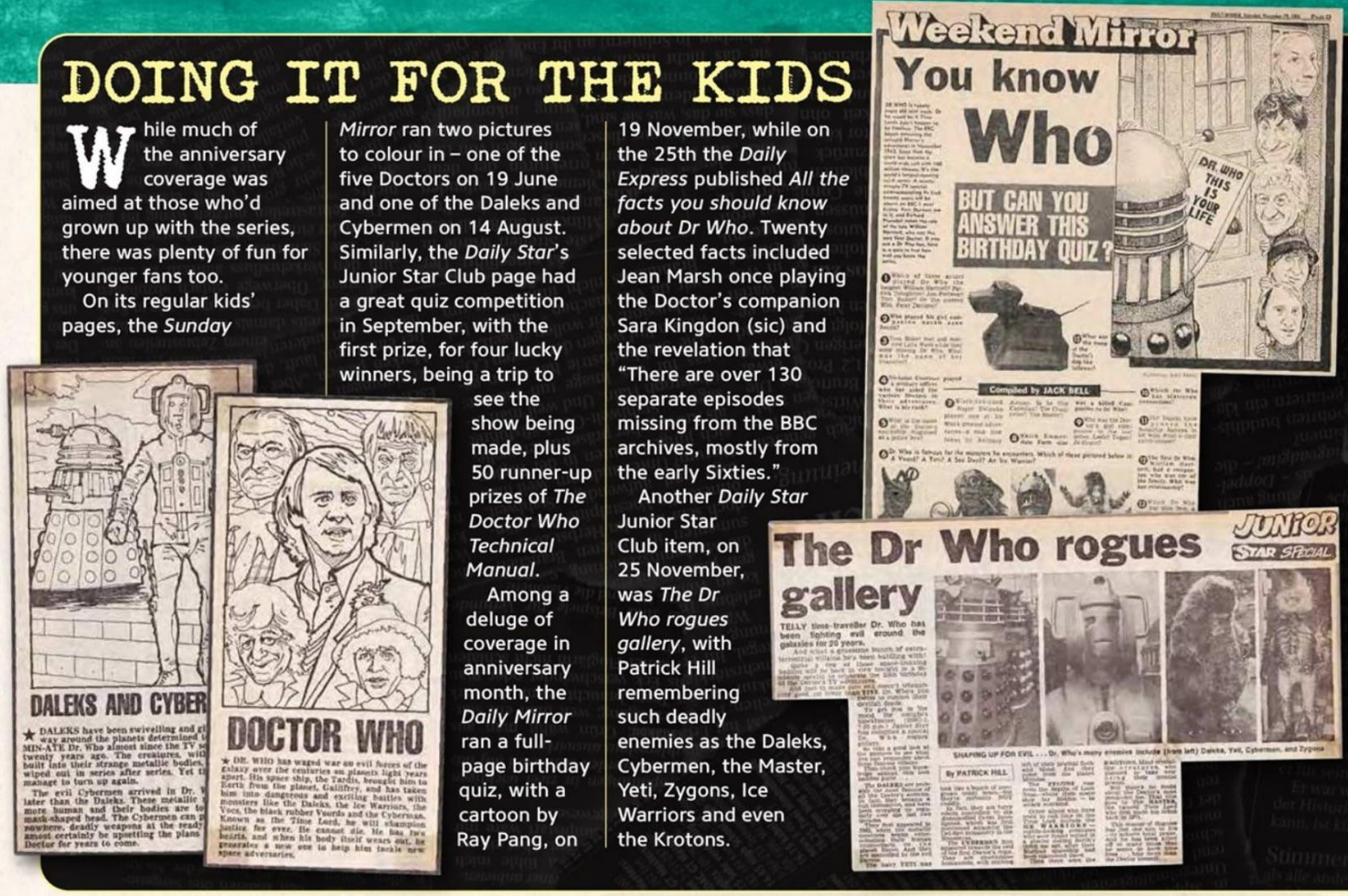
DOING IT FOR THE KIDS

While much of the anniversary coverage was aimed at those who'd grown up with the series, there was plenty of fun for younger fans too.

On its regular kids' pages, the *Sunday Mirror* ran two pictures to colour in – one of the five Doctors on 19 June and one of the Daleks and Cybermen on 14 August. Similarly, the *Daily Star*'s Junior Star Club page had a great quiz competition in September, with the first prize, for four lucky winners, being a trip to see the show being made, plus 50 runner-up prizes of *The Doctor Who Technical Manual*.

Among a deluge of coverage in anniversary month, the *Daily Mirror* ran a full-page birthday quiz, with a cartoon by Ray Pang, on 19 November, while on the 25th the *Daily Express* published *All the facts you should know about Dr Who*. Twenty selected facts included Jean Marsh once playing the Doctor's companion Sara Kingdon (sic) and the revelation that "There are over 130 separate episodes missing from the BBC archives, mostly from the early Sixties."

Another *Daily Star* Junior Star Club item, on 25 November, was *The Dr Who rogues gallery*, with Patrick Hill remembering such deadly enemies as the Daleks, Cybermen, the Master, Yeti, Zygons, Ice Warriors and even the Krotons.



repeat. With the five [Doctors] came more blasts from the pasts, some of whom have obviously weathered better than others, and a flood of delightful memories of the high points in the progress of this remarkably successful series. There was also a chance for a good deal of word play interwoven into a story that was as fantastic as it was entertaining and which at the end absolutely dripped with nostalgia."

Rather more negatively, *The Daily Telegraph* called it "less of a celebration than an illustration of how the series has steadily declined, losing conviction and growing in larkiness. It is a new, special story with the now expected weaknesses in the supporting casts and a very economically-minded number of Daleks."

Though *The Five Doctors* wasn't widely reviewed, almost every newspaper looked back (more or less) fondly at the series' 20-year history. *The Times*' David Hewson wrote on 14 November: "Having survived several waves of Daleks and Cybermen, the more dangerous attention of Mrs Mary Whitehouse, and four physical regenerations (also known in the theatrical profession as cast changes) only two characteristics of the original remain: its immense popularity and the singular ability of the scenery to move every time an actor bumps into it."

The next day, the *Glasgow Herald*'s TV editor, Andrew Young, pointed out that "The fascination of *Dr Who* is something which is never likely to go away now. It grips the minds of children and stays with them all their lives. It gets them first when they are in the six to seven age group when they look at the programme with scared fascination from behind sofas." A *Sunday Express Magazine* feature on 20 November, by Philip Oakes and entitled *Out of this world*, described *Doctor Who* Appreciation Society co-ordinator David Saunders as "in his 30s and unmarried", prompting a deadpan Saunders riposte: "No wife would ever put up with all this." Best of all, Scotland's *Daily Record* did fans proud with a full-colour centrespread by TV editor John Millar, also titled *Out of this world*, on anniversary day, 23 November.

The old adage tells us that there's no such thing as bad publicity, but it's perhaps unfortunate that so many newspapers ended the year's *Doctor Who* coverage with retrospectives, rather than watching and commenting constructively on the current series.

Top left: Pictures to colour in from the *Sunday Mirror* editions published on 14 August (left) and 16 June (right).

Top right: A *Doctor Who* 20th birthday quiz from the 19 November edition of the *Daily Mirror*.

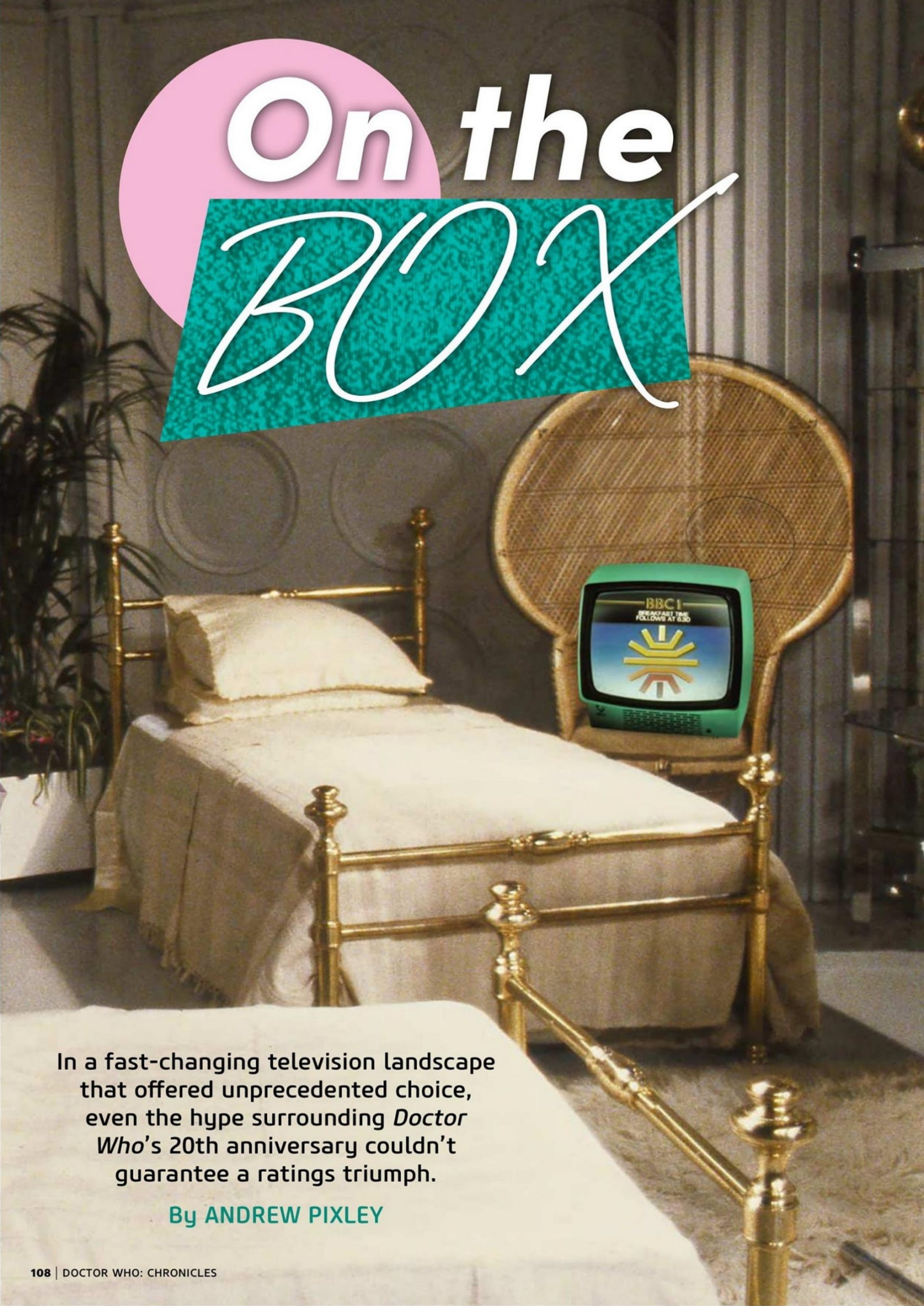
Above right: *The Dr Who rogues gallery* from the 25 November edition of the *Daily Star*.

Below: A spread celebrating *Doctor Who* in the *Daily Record*, published on 23 November 1983.

JOHN MILLAR takes a trip through time and space to chart the astounding adventures of a TV superhero
OUT OF THIS WORLD
STILL saving the Universe after 20 years, Dr Who and his gorgeous girls..
STILL foes, The Master and his alien friends..

Though *The Five Doctors* wasn't widely reviewed, almost every newspaper looked back (more or less) fondly at the series' history.

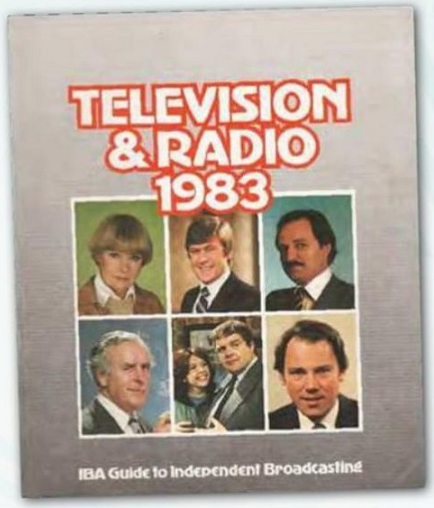
On the BOX



In a fast-changing television landscape that offered unprecedented choice, even the hype surrounding *Doctor Who*'s 20th anniversary couldn't guarantee a ratings triumph.

By ANDREW PIXLEY

BBC1v
NEW SEASON
Radio Times
Wake up to breakfast TV!
Selina Scott, Frank Bough and Nick Ross are here to welcome you to Britain's first television breakfast show. Debbie Rix has the early-morning news and Francis Wilson brightens up the weather. It's all happening on BBC1 – so don't miss it!



"Over the years, *Doctor Who* has gathered a massive following, and to mark the 20th anniversary there are nationwide celebrations," declared Frank Bough.

"As our contribution to the festivities, our guests this morning are two Doctor Whos, Patrick Troughton... and Peter Davison."

You're watching BBC1 and the time is 6.38am on Tuesday 1 March 1983.

Doctor Who fans were used to seeing the stars of their favourite show at lunchtime on *Pebble Mill at One*, in the late afternoon on *Blue Peter*, in the evening with *Russell Harty*, or even at 9.00am on *Saturday Superstore*. But... 6.38am?

It could only mean one thing – the arrival of breakfast television in the UK.

A disastrous nine-week trial, starting in March 1977, had cost Yorkshire Television £100,000. Despite this unfortunate precedent, in January 1980 the Independent Broadcasting Authority invited tenders for a national service to precede the existing morning start-up of ITV's regional daytime franchises. By December, the successful bidder was announced as the celebrity-packed TV-am. But by the time the American-style weekday show *Good Morning Britain* hit the airwaves on Tuesday 1 February 1983, the BBC had already beaten them to it. TV-am was soon in trouble, and only an irreverent puppet called Roland Rat would save it.

The BBC version, *Breakfast Time* – fronted by Frank Bough, Selina Scott and Nick Ross – aired from 6.30am on Monday 17 January, changing the shape of Britain's television schedules forever. It also meant that *Doctor Who* names now had to get used to an early start when promoting the show.

By the end of 1983, BBC1's weekday schedules stretched from 6.30am to around midnight. (The channel's full afternoon service had recently been restored after several years' absence.) After taking over from TV-am at 9.25, the ITV companies adopted similar hours. During the week, Channel 4 – launched as recently as November 1982 – started its schedule around 5.00pm, followed about half an hour later by BBC2. On Fridays and Saturdays, viewers got to stay up late, till around 1.00am. At weekends BBC1 would air from around 8.30am, with BBC2 and Channel 4 postponed until after lunch. ITV, however, still led off with TV-am, although with a later 7.25am start on Sundays. Increasingly, the downtime saw the nation's screens filled with sample pages from teletext services like the BBC's Ceefax, while in the autumn schools broadcasting moved from BBC1 to BBC2.

A colour viewing licence cost £46 for a year and accounted for around 80 per cent of all those issued in the UK, with the £15 black-and-white option very much in the minority. Indeed, the old VHF 405-line system – superseded by UHF's 625-line transmissions – was now being decommissioned. On top of all this, terrestrial broadcasters were no longer alone. Active in Europe since 1982, Satellite Television – latterly Sky – officially beamed its programmes into UK homes from Sunday 16 October 1983.

Doctor Who was by now a very old show in television terms; in some respects, it was fortunate to have made it past its porcelain (18th) anniversary. Indeed, it was in 1983 that two long-running BBC favourites were retired. The children's nature show *Animal Magic*, presented by Johnny Morris, had first appeared in April 1962; its final edition aired in March. Even older was the music-hall variety show *The Good Old Days*, which dated right back to July 1953. Chairman Leonard Sachs – recently seen as Borusa in *Arc of Infinity* – led the audience in a final rendition of *Down at the Old Bull and Bush* as the curtain came down for the last time on New Year's Eve. →

Top left: Peter Davison and Patrick Troughton on BBC1's *Breakfast Time* on 1 March 1983.

Top right: The cover of the *Radio Times* for 15-21 January 1983 promoted the BBC's new early morning programme.

Above left: The industry guide *Television & Radio 1983*.

Below left: Leonard Sachs comperes *The Good Old Days*.

Below inset: The Channel 4 logo.

Below right: Johnny Morris, the presenter of *Animal Magic*.

On the BOX

Above left: Michael Craig as Captain John Anderson in *Triangle*.

Top right: Pauline Quirke as Vicky Smith in *Angels*.

Above right: Title cards for *Triangle*, *Angels* and *Sixty Minutes*.

Below from left: Mike Baldwin (Johnny Briggs), Deirdre Barlow (Anne Kirkbride) and Ken Barlow (William Roache) in a memorable episode of *Coronation Street*; a poster for *Superman* (1978); Bill Owen as Compo in *Last of the Summer Wine*; Bob Monkhouse hosts *Family Fortunes*.

→Exiled from Saturday teatimes to around 6.50pm on Tuesdays and Wednesdays, *Doctor Who* was now in its second year of twice-weekly broadcasts during BBC1's first quarter. This was part of what would become a strategy in testing transmission patterns for the channel's next soap opera, a programme that would eventually arrive in the shape of *EastEnders*. As such, *Doctor Who* rotated with a couple of other 25-minute drama series.

In its third and final voyage around the North Sea from 5 April to 6 July was *Triangle*, a critically mauled show about the crew and passengers travelling between Felixstowe in England, Gothenburg in Sweden and Amsterdam in the Netherlands. Kate O'Mara's chief purser, Katherine Laker, had now departed after two tours of duty, leaving the voyages to Michael Craig's Captain John Anderson, Paul Jerricho's First Officer Charles Woodhouse and George Baker as tycoon David West, with the new episodes directed by either Darrol Blake or Terence Dudley, both of whom had taken their turns aboard the TARDIS.

In the equivalent slot, on Tuesdays and Thursdays from 6 September to 22 December viewers made 33 outpatient visits to Heath Green Hospital in Birmingham, setting

Doctor Who *was now in its second year of twice-weekly broadcasts during BBC1's first quarter.*

of the medical drama *Angels*. The BBC Birmingham production was directed in part by Graeme Harper, Michael Owen Morris and Mary Ridge, while real-life paramedic Glen McCoy received his first television writing credits on two episodes prior to writing the 1985 *Doctor Who* story *Timelash*.

A trio of recent *Doctor Who* stories enjoyed repeats in August, when 1982's *The Visitation*, *Kinda* and *Black Orchid* reappeared, generally around 6.30pm from Monday to Thursday, in a slot vacated by BBC1's topical magazine show *Nationwide*. Broadcast since 1969, this prelude to the evening's viewing aired for the last time on Friday 5 August; its successor, the comparatively short-lived *Sixty Minutes*, would launch on Monday 24 October.

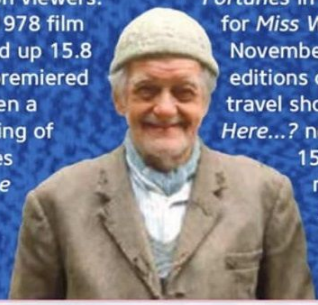
Top TV

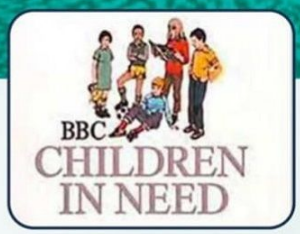
"Tears fall as Ken and Deirdre Barlow make their most vital decision since they married," promised the *TVTimes*, helping to entice an audience of 18.4 million to *Coronation Street* on Wednesday 23 February.

According to BARB ratings, Deirdre's decision not to leave Ken for Mike Baldwin was the year's most watched broadcast in Britain.

On 6 January, the television premiere of the 1978 blockbuster *Superman* persuaded 16.8 million viewers that a man could fly. The day before, the Welsh comedian-actor Stan Stennett's *This is Your Life* attracted 16.6 million viewers. Writer and presenter Denis Norden was a guaranteed crowd-pleaser, as demonstrated when a repeat of the LWT out-take fest *It'll Be Alright on the Night 2* netted 16 million in February.

Among other heavy hitters was *Last of the Summer Wine*, with Compo's search for a buried treacle tin luring nearly 16 million viewers. The 1978 film *Jaws 2* notched up 15.8 million when premiered by ITV, and even a second screening of the 1974 James Bond caper *The Man with the Golden Gun* managed 15.7 million. A celebrity edition of the Central quiz *Family Fortunes* in March, a UK win for *Miss World* on Thames in November, and two February editions of the Thames travel show *Wish You Were Here...?* netted audiences of 15.2, 15.0 and 14.8 million respectively, making them all Top Ten shows of the year.



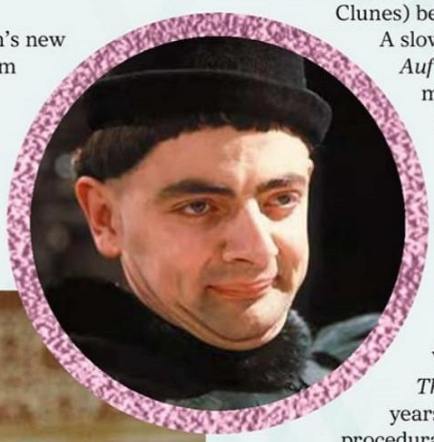


The celebratory 90-minute adventure *The Five Doctors* was scheduled for broadcast two days *after* the show's actual anniversary, in a primetime slot on Friday 25 November. (On the day itself, the 23rd, an edited version was syndicated by PBS across the USA.) The two-days-late arrangement meant that *Doctor Who* could form part of the fundraising *Children in Need* 'event evening'.

Originating on radio in 1927, the appeal had been dubbed Children in Need of Help in 1951 and since 1956 had also featured on TV – initially as part of *Children's Television* (with hosts such as Mr Pastry, Harry Corbett and Sooty, and the stars of *Crackerjack*), after which it continued as a Sunday appeal fronted by broadcasters like astronomer Patrick Moore and entertainer Bruce Forsyth. In November 1980, BBC1 adopted a new format – the telethon. Three years later, the celeb-driven fundraiser was still being interspersed between regular programming; appearances by the likes of Bonnie Langford and Joanna Lumley were slotted in around, not only the *Doctor Who* team-up, but an edition of the US soap *Knots Landing*.

Elsewhere in soap land, Granada's *Coronation Street* remained a chart-topping favourite for 43 weeks of the year, but similar shows were arriving from foreign shores. *Sons and Daughters* had been created as a response to popular US soaps such as *Dallas*, and had launched on Australia's Seven Network in 1982; starting in the Midlands in early February 1983, the romance between members of the wealthy Hamiltons and working-class Palmers was unfolding for UK viewers in multi-episode blocks, courtesy of Central Television.

In terms of comedy, Rowan Atkinson's new BBC1 offering, a 15th-century sitcom called *The Black Adder*, received mixed reactions when it made its post-watershed debut in June. On Channel 4 from November, some of Atkinson's writers from *Not the Nine O'Clock News* were showcased in front of the camera in the edgy sketch show *Who Dares Wins*. The new broadcaster had made its first visit to the Boston bar *Cheers* back in February.



Several other popular sitcoms appeared during the year, including Granada's *Brass*, which sent up North Country period dramas and starred Timothy West as self-made businessman Bradley Hardacre. BBC1, meanwhile, initiated three durable titles: Vincent and Penny believed that they should remain *Just Good Friends* when they met again five years after he jilted her at the altar, *Don't Wait Up* cast Tony Britton and Nigel Havers as father and son GPs (with Dinah Sheridan from *The Five Doctors* as Britton's estranged wife), and a middle-aged couple, anticipating some peace after their children fly the nest, found that the kids (including *Snakedance*'s Martin Clunes) believed there was *No Place Like Home*.

A slow burn for audiences was Central's *Auf Weidersehen, Pet* – depicting the misadventures of a group of British construction workers who, unable to find work at home, opt for employment on a building site in Düsseldorf. The unknown Jimmy Nail shot to stardom as an aggressive and nationalistic Geordie bricklayer called Oz.

Other high-rating dramas were the final episodes of London Weekend Television's action series *The Professionals* (produced two years earlier), the female-led police procedural *The Gentle Touch* (also from LWT) and BBC1's *Bergerac*, starring John Nettles as a recovering alcoholic operating as a detective against the picturesque backdrop of Jersey. Writer Lynda La Plante made her mark on television when her crime thriller *Widows* – in which an armed raid is staged by a gang of women – was filmed by Thames' Euston subsidiary and aired in March. →

Above left: Title cards for *Children in Need* and *Knots Landing*.

Above right: Gary Holton (as Wayne), Timothy Spall (Barry), Pat Roach (Bomber), Christopher Fairbank (Moxey), Tim Healey (Dennis), Jimmy Nail (Oz) and Kevin Whately (Neville) in *Auf Weidersehen, Pet*.

Left inset: Rowan Atkinson as *The Black Adder*.

Below left: Paul Nicholas as Vince and Jan Francis as Penny in *Just Good Friends*.

Below right: John Nettles as *Bergerac*.

On the BOX

Top left: The Battlehawk from *Terrahawks*.

Above left: Title cards for *Terrahawks*, *Captain Zep: Space Detective* and *Shades of Darkness*.

Above right: Producer Gerry Anderson promotes *Terrahawks*, his latest puppet series.

Below left: Mark Strickson (as Turlough), Peter Davison (the Doctor) and Janet Fielding (Tegan) in *The King's Demons*.

Below right: *He-Man and the Masters of the Universe*.

→ After a gap of seven years, producer Gerry Anderson had a new science-fiction series to offer ITV. In the humorous adventure *Terrahawks*, tales of an assault on Earth in 2020 were presented using 'Supermacromation' puppets. With a full publicity and merchandising campaign behind it, the Hawknest team found a reasonable Sunday afternoon audience when partially networked by LWT from October.

Also aimed at a junior audience was the smart, innovative sitcom *Luna*, created for Central by former Monkees drummer Micky Dolenz. Debuting in January, the show was notable for its use of the futuristic language 'Techno talk' and focused on so-called dimini female 72-batch-19Y (Patsy Kensit) and the other misfits of her habiviron in Efficiecity. At the start of the year, young viewers could also travel to the future and help solve the cases facing *Captain Zep: Space Detective* on BBC1. With his colleagues Professor Spiro and Jason Brown, the Captain and his team from SOLVE (Space Office of Law Verification and Enquiry) assembled the clues in chromakey-heavy crimes, with Zep always urging his SOLVE Academy students to "Stay alert!"

Other treats for fans of the fantastic included Granada's supernatural anthology *Shades of Darkness*, which appeared in May, and the post-apocalyptic London seen in BBC2's adaptation of Angus Wilson's novel *The Old Men at the Zoo*. The final season of *Doctor Who*'s science-fiction stablemate *Blake's 7* received a belated repeat run on BBC1 at Saturday tea-times from June to August; also occupying that slot (which had been vacated by the Doctor back in March 1981) was the mayhem of *Rod and Emu's Saturday Special* and the good ol' boys known as *The Dukes of Hazzard*, together with sitcom repeats for *Hi-de-Hi!* and *Some Mothers Do 'Ave 'Em*.

In the humorous adventure Terrahawks, tales of an assault on Earth in 2020 were presented using 'Supermacromation'.

Junior programming on ITV – rebranded as *Children's ITV* at the beginning of the year – included the animated American fantasy *He-Man and the Masters of the Universe*. Based on toys from Mattel's Masters of the Universe range, launched in 1981, the adventures of Prince Adam and his muscular alter-ego He-Man, battling the evil forces of Skeletor on the magical world of Eternia, debuted on ITV on Monday 5 September, more or less concurrent with the programme's launch into Stateside syndication. On BBC1, the cartoon misadventures of *Henry's Cat* were considerably more humorous.

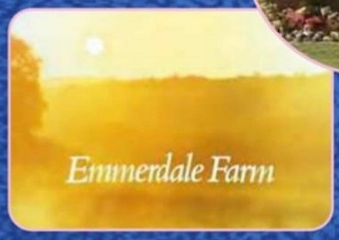
In the schedules

Having run on Mondays and Tuesdays across most of the UK the previous year, *Doctor Who* was placed at around 6.50pm on Tuesdays and 6.45pm on Wednesdays for its anniversary season. The run actually kicked off on a Monday in the New Year schedules, and – unlike 1982 – the programmes were generally networked. The exception was *Terminus* Part One, which was screened by BBC1 Cymru a day early to allow for live coverage of the official opening of St David's Hall in Cardiff on Tuesday 15 February.

Though a high-profile show, *Doctor Who* had been absent from the Top 20 charts since 1979. By 1983, it generally languished at 80th or thereabouts, averaging 7 million viewers – peaking at 7.7 million for *Snakedance* Part Two, *Mawdryn Undead* Part Four and *The Five Doctors*. The anniversary special reached as high as 54 in the weekly charts, having been incorporated into *Children in Need*'s Friday night line-up at 7.20pm.

Commercial rivals

Though there was little to fear from *The Waltons* and *Collecting Now* on BBC2, or *Shakespeare Lives* and the news on Channel 4, the weekday early evening slot put *Doctor Who* up against some potent ITV opposition.



On Tuesdays, the programme overlapped the Central soap opera *Crossroads*, which gave way to *Reporting London* at 7.00pm. However, for most of the UK 7.05pm meant the latest visit to *Emmerdale Farm*, home in the Yorkshire Dales to, among others, Frazer Hines' Joe Sugden. Both soaps could command audiences of 12 million, easily outstripping the Time Lord.

Wednesdays were just as tough for the TARDIS team. In most ITV regions, another visit to the *Crossroads* motel was followed at 7.00pm by the networked monolith that was *This Is Your Life*, which Thames had been screening since 1969 and still pulled in audiences of around 15 million.

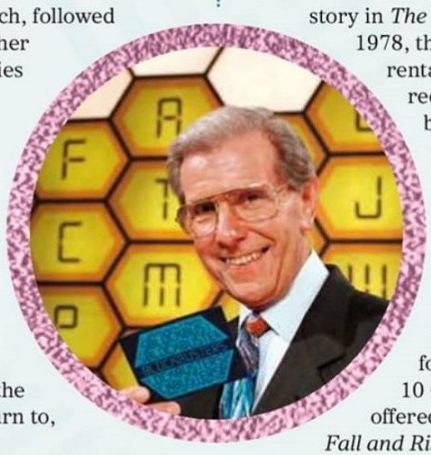
Even *The Five Doctors* took a beating, with the action-packed might of *The A-Team* and LWT's Judi

Dench-Michael Williams sitcom *A Fine Romance* attracting over 13 million viewers as an alternative to *Children in Need*.

Based on an American format, Central's weekdays teen-quiz *Blockbusters* went on air from August, while the same age group could also enjoy the BBC2 drama *Tucker's Luck*, which, starting in March, followed the fortunes of Tucker Jenkins and other former pupils from BBC1's school series *Grange Hill*.

Two US imports of note appeared on ITV during the year. "If you have a problem, if no one else can help, and if you can find them, maybe you can hire *The A-Team*," viewers were told from late July. In this NBC series, reportedly condemned by America's National Coalition on TV Violence as "the bloodiest show on the air", former members of the US Army Special Forces unit went to the aid of those who had nobody else to turn to, frequently with explosive results.

The comic-strip mayhem unleashed by Mr T and his colleagues was very different to the equally controversial *The Day After*. Broadcast on 20 November by the ABC network, this had been the highest rated television film to date, with over 100 million Americans watching in horror as nuclear attacks struck the US. At a point in the Cold War when tensions between east and west hovered on the brink of global annihilation, *The Day After* also made chilling viewing for the 11 million ITV viewers who tuned in on Saturday 10 December.



Dr Who heads BBC home video drive was the title of a story in *The Times* on Friday 9 September. Since 1978, there'd been a steady growth in the rental or home ownership of videocassette recorders, with the territorial format battle gradually being won by VHS as it vanquished Betamax and Video 2000. Now, programmes from the BBC Film and Videotape Library would finally be available for domestic consumption – following a special 18-month agreement forged by the Corporation with various unions. Costing almost £40 each, the first four titles were released on Monday 10 October: *The Best of the Two Ronnies* offered saucy humour, *Butterflies* and *The Fall and Rise of Reginald Perrin* provided mid-life social comedy, and *Revenge of the Cybermen* (a *Doctor Who* tale with an eight-year-old vintage) offered adventures in space and time.

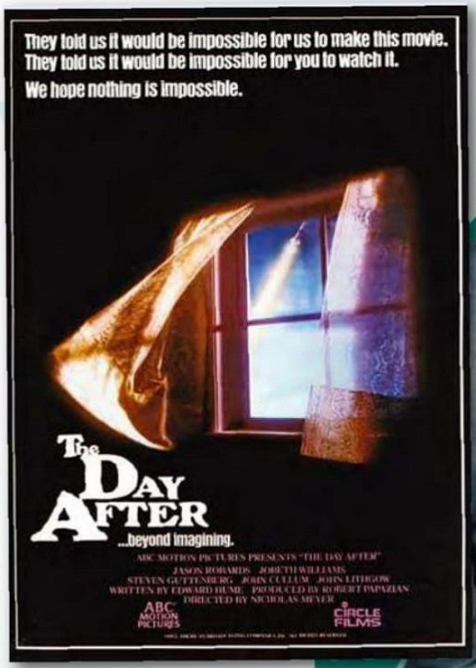
So 1983 wasn't just the 20th anniversary of *Doctor Who*. It was also a year that started with the Doctor coming to breakfast time and ended with him being on tap, or rather tape, at any hour of the day or night.

Above from left: Title cards for *Emmerdale Farm*, *Crossroads*, *The A-Team* and *A Fine Romance*; Michael Williams as Mike and Judi Dench as Laura in *A Fine Romance*.

Left: Bob Holness hosts *Blockbusters*.

Below left: In November 1983 Nicholas Meyer's *The Day After* became the most watched TV movie in US history.

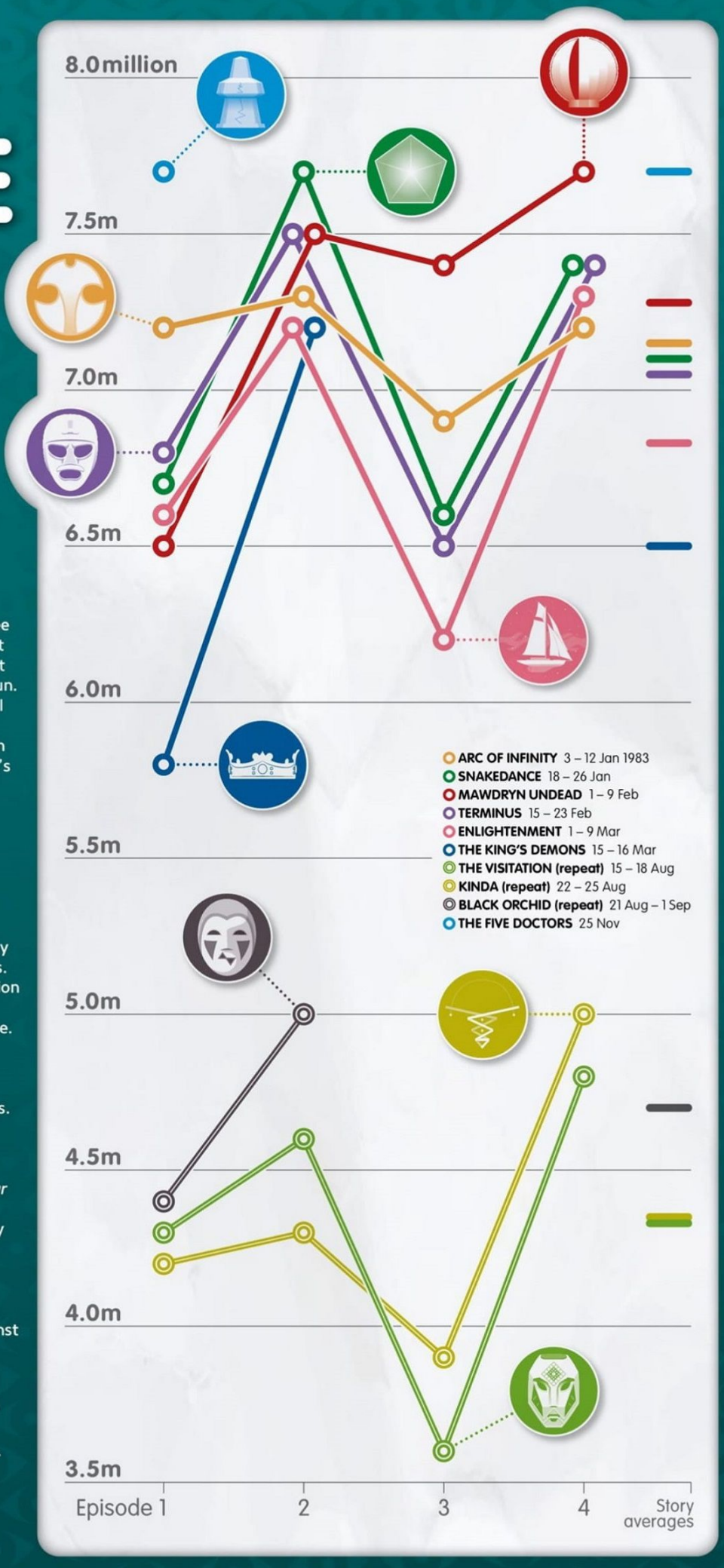
Below right: Dirk Benedict as Face, George Peppard as Hannibal, Dwight Schultz as Murdoch and Mr T as BA Baracus in *The A-Team*.


They told us it would be impossible for us to make this movie.
They told us it would be impossible for you to watch it.
We hope nothing is impossible.
The DAY AFTER
...beyond imagining.
ABC MOTION PICTURES PRESENTS "THE DAY AFTER"
JASON ROBARDS JOBETH WILLIAMS
STEVEN GUTTENBERG JOHN CULLUM JOHN LITHGOW
WRITTEN BY EDWARD HUME PRODUCED BY ROBERT PAPAZIAN
DIRECTED BY NICHOLAS MEYER
ABC MOTION PICTURES
CIRCLE FILMS

FINAL SCORE

The television landscape was changing fast when Season 20 began in January 1983. What impact did Channel 4, and the ever-present competition from ITV, have on *Doctor Who*'s viewing figures?

Graphic by
PAUL MC SMITH



Steady vision

Showing two episodes each week, the early 1980s *Doctor Who* seasons spanned just three months. Without seasonal variations, the first half of the decade consequently had the most consistent audiences of the show's original run. This is particularly true for Season 20, with all but one episode attracting between six and eight million viewers. However, this was down some two million viewers from Peter Davison's debut season. One reason was the recent launch of Channel 4, which expanded the choice of viewing.

Better days

Greater variation is seen between the two weekdays on which episodes were shown. For Season 20 (bar *Arc of Infinity* Part One, which went out on the New Year Bank Holiday Monday), this was Tuesdays and Wednesdays. The latter drew, on average, an extra 0.8 million viewers. Only *Mawdryn Undead* bucked this trend, holding onto its audience for Part Three.

While the ITV regions showed a variety of alternatives to *Doctor Who*, these often included a pairing of the soap operas *Crossroads* and *Emmerdale Farm* on Tuesdays. Wednesday episodes' earlier start time of 6.45pm may also have meant viewers were happier to stick with them before switching over, having missed only a little of *This Is Your Life* at 7.00pm.

The Five Doctors was broadcast on a Friday and matched the peaks of the preceding season. Should it have done better, though, given that it was the anniversary special and shown within the *Children in Need* telethon? Perhaps ITV's scheduling of *The A-Team* against it was a taste of things to come.

Summer dip

Unsurprisingly, a trio of repeats of Season 19 serials during the school summer holidays drew smaller, but still respectable, audiences. Stretched across the weeks from Monday to Thursday at around 6.30pm, the Wednesday episodes were now the *worst* performing, losing out, it seems, to *The Munsters* on Channel 4.

1983

BBC

DOCTOR WHO

CHRONICLES

The *Chronicles* bookazines examine the landmark years of *Doctor Who*'s history in unprecedented detail.

Doctor Who's 20th anniversary was a milestone in an era when few series had achieved such longevity. Huge transatlantic conventions, a variety of books and a National Film Theatre retrospective celebrated the programme's status as a cultural institution. But in many other respects, 1983 was about looking forward – British television now boasted four networks, microcomputers were becoming commonplace and a home video revolution was looming. Could the show maintain its prominence in this new landscape?

All-new features, illustrated with rare and previously unseen images, reveal the story behind a momentous year.

panini magazines